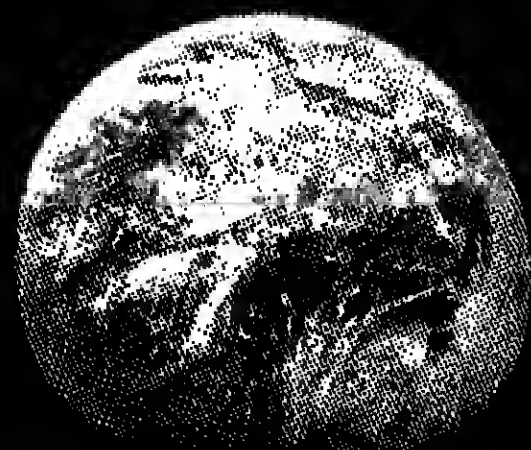


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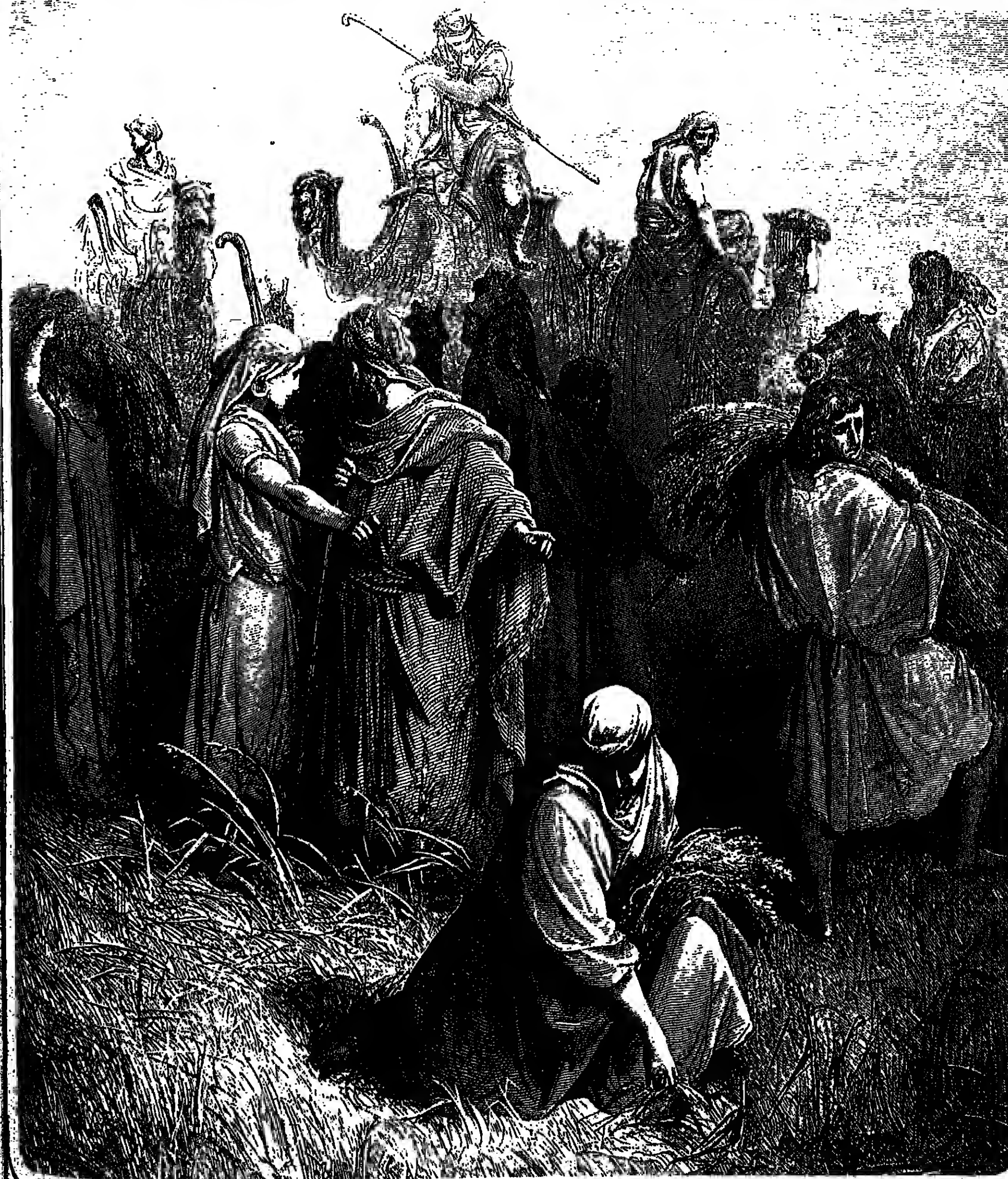
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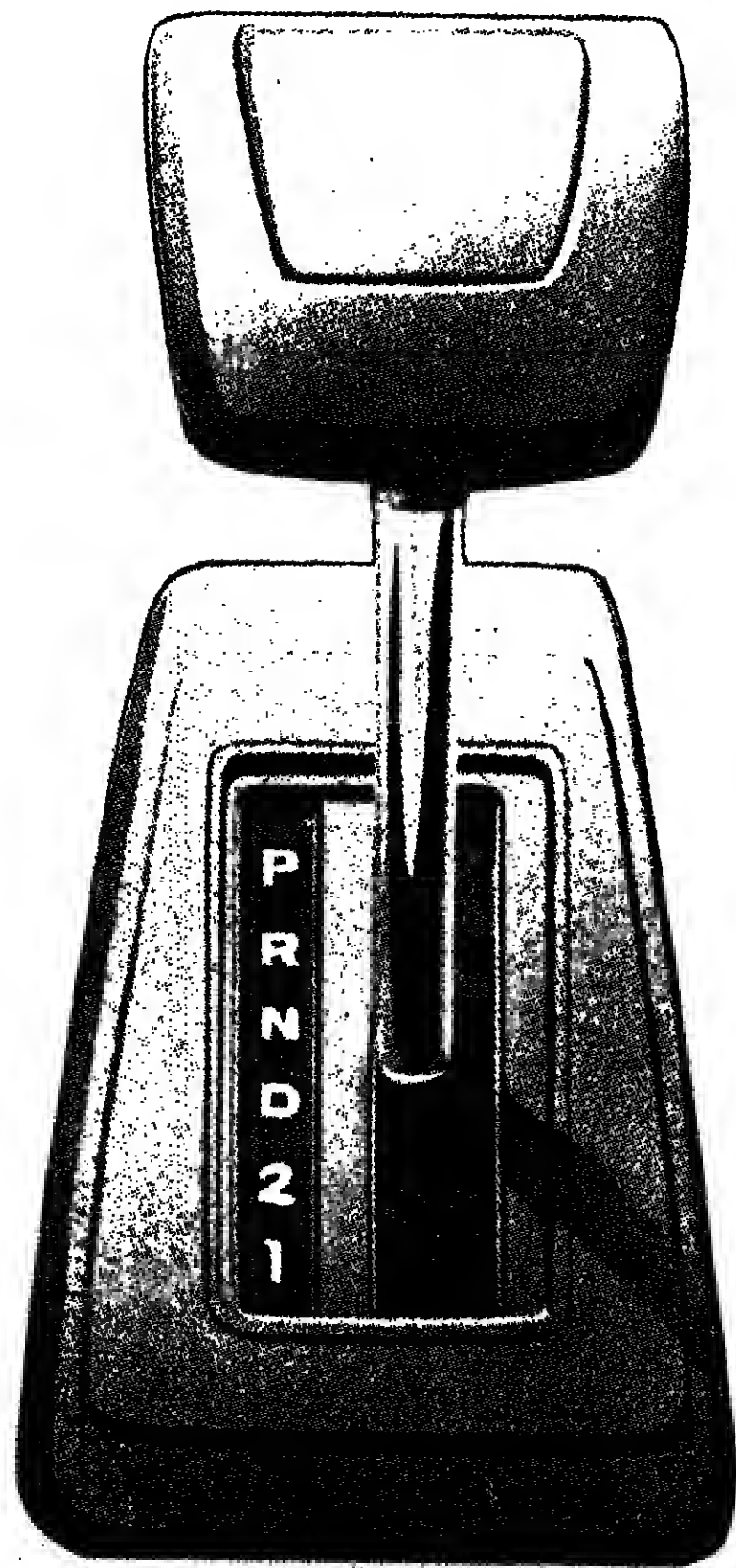
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THE JERUSALEM
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הכרזה מן הארץ

In this issue



On the cover: Gustave Dore's illustration of Ruth in Boaz's wheatfield (Ruth 1:15, 16).

	Page		Page
Yigal Alon expounds his views on the autonomy.	4	Some of the photographs that won Ye'acov Se'ar this year's Anna Biklik-Brick Prize.	16
Shlomo Meoz discusses the pros and cons of inflation.	7	David Tversky introduces Post readers to soft-bell.	18
Benny Morris investigates the introduction of a Jewish-oriented course into the State secular school system.	9	Wolf Bittner calls on the builder of the H. Stern Jewelry empire.	21
Judy Siegel visits a new do-it-yourself synagogue in Jerusalem.	12	The Book Section. Reviews include: a study of women artists and a collection of short stories by women writers; tales by an animal-bunter in India; the Holocaust in a historical perspective; Chaim Raphael's autobiography; a posthumous Telkion mythology; a book of oratio verse; a justification of Volkovskiy's scientific theories.	23
David Brauner meets an Ashkenazi congregation in Yamin Masha.	14	Martha Meisels reports from the front lines on the pasta war.	27
		The Art Pages. Meir Bonnen, Giti Goldfine and Ephraim Harris see the new exhibits in Jerusalem, Tel Aviv and Haifa.	29
		The Weekend Dry Bones.	31

707 ALIYAH & ABSORPTION INFORMATION COLUMN 707

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time. The column is written by a staff of freelance writers, most of them olim. We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand. It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles. Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 616, JERUSALEM.

THE HEBREW CALENDAR AND THE JEWISH HOLIDAYS

This article is one of a series dealing with the Hebrew calendar and the Jewish holidays and festivals. Additional instalments will appear at the appropriate times of the year.

The Jewish festivals and holidays are much more than simple commemorations of historic events. Within the framework of the Hebrew calendar, the festivals mark the high points of the month — many of them taking place at the time of the full moon — end of the year. Each holiday has its own characteristic flavour and atmosphere: Spring bursts forth together with the freedom celebrated at Passover, the oppressive sorrow of *Tisha Be'Av* falls in the stifling heat of mid-summer, the lights of Hanukkah illuminate the dark winter months. In this way the rhythm of Israel functions in perfect harmony with its setting in the land of Israel.

The Jewish festivals may be divided into three major categories in order of importance. The first group consists of the three festivals of pilgrimage, Pesach (Passover), Shavuot and Sukkot. The second group consists of the High Holy Days, or the "Days of Judgment," namely the two days of Rosh Hashana together with Yom Kippur. The third group consists of Hanukkah and Purim, which belong to the post-Torah period, and were instituted by the Sages. There are also three days of fasting and mourning which are scattered throughout the year, and which according to tradition will also become joyous festivals with the coming of the Messiah: the 9th of *Av* (*Tisha Be'Av*), the 10th of *Tevet* and the 17th of *Tammuz*. In this or-

der, however, we shall consider those festivals which take place during the present seasons of spring and summer — Pesach, Lag Be'Omer, Shavuot and the period from Shavuot to Rosh Hashana. An additional article dealing with Rosh Hashana, Yom Kippur, Hanukkah and Purim will appear later in the year.

Pesach and Shavuot
Although both Pesach and Lag Be'Omer are already behind us, some information on these two holidays has been included in this article in order to emphasize the intrinsic connection — *Le seven weeks of the counting of the Omer — between Pesach and Shavuot.*

Pesach and Shavuot
Pesach and Shavuot are the two festivals of deliverance, of the exodus from Egypt and the giving of the Torah on Mount Sinai, both momentous events which welded the sons of Israel into one people.

A. Pesach
Every year on the 14th of Nissan, the entire people of Israel commemorate the exodus from Egypt which marks the start of our history as a nation — the springtime of a people which fittingly falls in the month of Spring.

The holiday is preceded by a whole month of intensive household activity during which housewives make every effort to remove all traces of "hametz" (leaven, or by extension any material containing some kind of fermenting agent). This is in accordance with the Biblical injunction mentioned in Exodus 13:7. Any hametz which may remain is eventually sold to a Gentile, who generally sells it back to the Jews after the festival.

On Pesach eve, the whole family and their invited guests gather together round the "seder" table, at which everything has been designed to arouse the curiosity of the children and to encourage them to ask questions. By reading the Haggadah and by following a prescribed ritual the word "seder" means "order", the master of the house will fulfill the injunction to tell the story of the exodus from Egypt throughout the night. During the meal certain symbolic foods are eaten, such as the matze unleavened bread which serves to remind us of the haste in which the Jews left Egypt, the "maror" (bitter herbs, reminding us of slavery and bondage) and the "afikomen" is piece of matze symbolizing the sacrifice of the Pascal lamb). It is customary for the children to "steal" the afikomen, whereupon their father is obliged to promise them a present in order to recover it.

For the duration of the holiday which lasts seven days (of which the first and the last are full public holidays), no leavened foods of any kind are eaten.

B. The "Omer"
During the seven weeks between Pesach and Shavuot one counts the days of the Omer; every evening, after the evening prayer, we say "Today is the first day of the Omer, today is the second day of the Omer, etc.," thus showing that we are eager to reach the festival of Shavuot. The "omer" (sheaf) refers to the first sheaf of the new harvest which was brought to the Temple as an offering on Shavuot.

At the same time, however, certain rites of mourning are carried out during the period of the Omer, to commemorate the plague which afflicted all the pupils of Rabbi Akiva during this period. The epidemic ceased on the 33rd day of the Omer, Lag Be'Omer, which is celebrated by bonfires throughout the country.

C. Shavuot
The festival of Shavuot, which falls on the 6th day of Sivan, marks the giving of the Torah on Mount Sinai and the actual birth of the people of Israel. It is also the harvest festival (when *bikkurim*, the first fruits of the new harvest, were brought to the Temple) — the ripening of nature's bounty runs parallel to the maturing of the people.

It is customary to remain awake all night on Shavuot and to study the Torah until dawn. Another Shavuot custom is the eating of dairy foods, in honour of "the land of milk and honey." Many communities read The Book of Ruth at the synagogue, since Ruth, too, chose to accept the Torah and since her story took place during the time of the harvest.

O. From Shavuot to Rosh Hashana
The oppressive heat of the summer is punctuated by days of fasting and penitence. The three weeks between the 17th of Tammuz and the 9th of Av (both of which are fast days) are characterised by various signs of mourning. The 9th of Av, the date of the destruction of both the First and the Second Temple, consists of a lengthy lamentation about the loss of the living heart of the nation together with an expression of the desire to see Israel's glory re-established. Tradition tells us that every generation that was not deemed worthy to participate in the reconstruction of the Temple should view themselves as if the Temple was destroyed during their time.

The month of Elul, the last month of the year, reopens the gates of "teshuva" (penitence), the returning to oneself and one's faith, and the return of the new year which can then run its course with renewed strength and hope. (L.B.)

IMPORTANT ANNOUNCEMENT
Due to two postal strikes in Israel, we have only recently begun to receive requests for our material in answer to our column of March 3D. The response has been enormous, and we have been literally inundated with mail. We beg our readers' indulgence to please be patient. Our department will try to answer all requests as soon as possible.

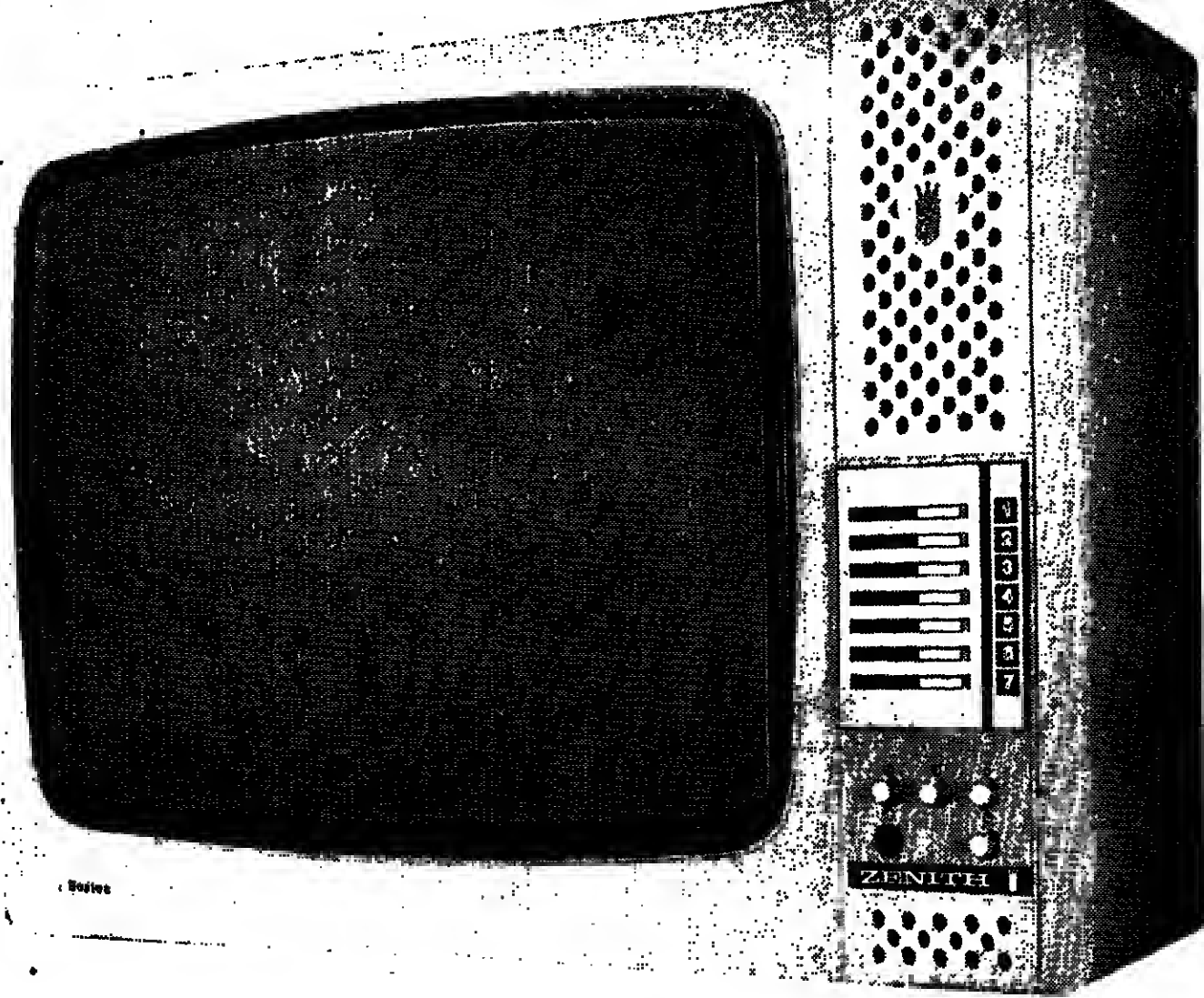
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THEY'RE BUYING colour television sets — everybody from the neighbour downstairs to your aunt to the fellow who works next to you. Everyone is trying to buy a colour TV at a discount, on the installment plan or through the works committee. All this to save some of the several thousand pounds extra that the set will cost in another few weeks or even days.

The fevered buying of colour TV receivers is the best example of the effect inflation is having on Israelis. They do not care that local programmes are not broadcast in colour. They do not care about the price of these colour TV sets — between IL50,000 and IL70,000 each. They do not care that by the time Israel TV begins broadcasting in colour, these receivers may be out-of-date. People are buying goods they don't really need. The main thing is to get rid of your money — a common phenomenon in times of inflation.

The public should not be blamed for this state of affairs. The public is merely protecting itself against devious and non-decisions on the part of the government.

THE government announces that there is no intention to broadcast in colour and yet Israel TV does occasionally transmit colour programmes. So when the government says there will not be colour broadcasts in the near future, Israelis interpret it as meaning that there will be colour broadcasts in the near future. Meanwhile, their sets can be used to receive colour programmes from Jordan — at a considerable expenditure of electricity, since colour receivers use more power than black-and-white sets.

People go to the shops and buy. They cannot compare prices at different shops, because that would mean taking a day off from work. Besides, what is the use of making the rounds of the shops? By the time you return to the one that quoted you the lowest figure, you will be told the price has gone up.

THE WONDER is that people are lulled. People say they have done well out of purchasing their car or flat or whatever a few months ago. Merchants are happy with their rapid turnover and large profits. Everybody is contented and hardly anybody complains. Except the newspapers and the Histadrut, who yell about the accelerating rise in the Consumer Price Index. But there are no public demonstrations, no outbreaks in the streets.

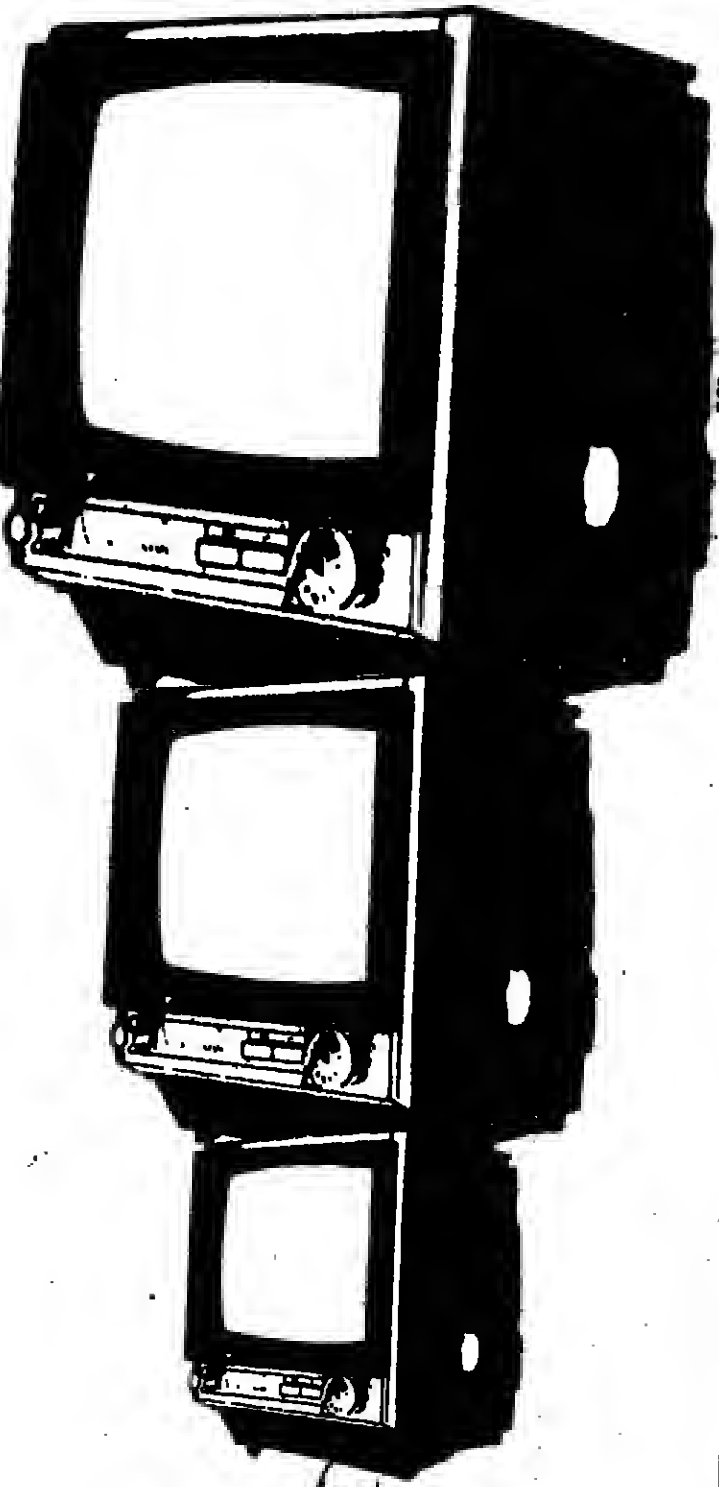
Why? Because 75 per cent of Israeli families live in flats they own. Most of these were bought with government assistance and low-interest mortgages. The payments on these mortgages are peanuts in the light of our current inflationary spiral. Someone who received a loan of IL200,000 at the beginning of the year — even at 32 per cent interest — will have earned about IL65,000 by the end of it, clear and non-taxable. This sum is possibly more than his annual wages, so why complain?

Last year, Israeli manufacturers and farmers received the equivalent of IL25b. in the form of government-subsidized credit. With such easy credit, a businessman need not earn real profits to show an earned income. He is operating here with ridiculously cheap government credit. He can manufacture goods locally, and sell them abroad at a good profit.

The government is not selective about whom it is to assist financially. Industry must be helped

Inflation in colour

It is possible, even desirable, to live with inflation — but not the snowball variety which Israel is experiencing, writes POST Economic Reporter SHLOMO MAOZ.



AND, AS IN every revolution in history, there is the plunder. It starts with the small-scale cheating, like not paying municipal rates on time. Then come things like building illegal structures next to a busy highway, in the knowledge that eviction costs are high. And people leaving their offices in working hours to attend to their personal business. Or giving private lessons without reporting the fact to the income tax authorities. And the administration does nothing. Then the banks join in the game, omitting to transfer payments to the Treasury when they are due; and the insurance companies,

because Israel's future depends on it. Agriculture must be helped because it contributed to the cause of Zionism. Schools must be built because we are the People of the Book. El Al must be helped to buy new jetliners. The police must be strengthened to fight the rising tide of crime. New settlements must be established, not only because they are part of our national birthright but also because the world must be shown that Israel can establish all the settlements the government thinks the country should have.

THE PLUNDERERS sit on their porches on Friday afternoons and boast about their loot. You smile and actually join in the fun. Large-scale tax evasion is rampant and the government, powerless to act, goes on printing more money. And so the inflation swells and swells.

THE MAIN sufferers from our inflation are not the lower income groups, who are compensated by the government for rising costs, or the rich, who just become richer. Those who end up suffering the most are the middle-class people.

This means that both the middle-class husband and his wife must work. Despite their double income, they cannot meet their housing expenses, either for rental housing or for their own flat. This could result in emigration, and among just the age group that our economy needs so badly.

Emigration is something the government fears greatly. Inflation could be overcome through drastic measures. But these would cause unemployment, and unemployment would also result in emigration. Such undermining of the Zionist ideology would not be acceptable to any political party.

IT IS POSSIBLE to live with inflation, but on condition that its rate is fixed. Price rises can be forecast and wage contracts can be linked to the inflation rate. Also, manufacturers can calculate their production costs, and budget officials can prepare a meaningful state budget.

Fixed inflation is a good thing. It means full employment, built-in economic growth, and a rising standard of living.

On the other hand, snowballing inflation — with its unpredictability — is bad. It is like a revolution. Everybody tries to grab a bigger slice of the national cake for himself.

No wonder we have so many strikes. The workers want pay increases larger than the current inflation rate. Since prices are rising so swiftly, they want to renegotiate their work agreements. And the manufacturers claim that inflation reduces the profitability of their exports compared with selling to the local market.

The government, for its part, raises fuel prices to unreasonable levels. The Histadrut shuts down factories and services to improve its members that it is fighting for their interests. Though the finance minister and his deputy have offered to restore the cost-of-living increment to its full 100 per cent level (from the present 70 per cent), the Histadrut refused to accept this. If it happened, the Histadrut would have nothing to fight for. Has anyone ever heard of a knight voluntarily disarming himself?

WHAT ARE the solutions? In the official sector, all that has to be done is to carry out the many decisions the government has already taken. Special handouts to pressure groups must cease. There must be no more cheap subsidised loans. Tax dodgers must be prosecuted, and government spending must be reduced. Inflation would then slow down automatically.

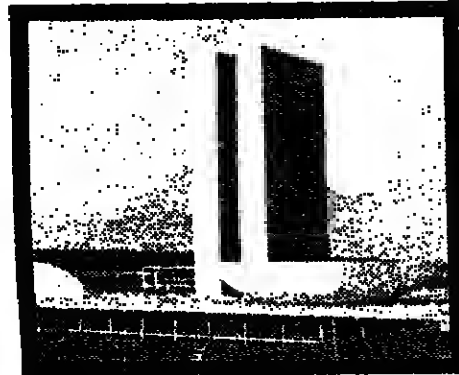
On the personal level, buy whatever you need. Tomorrow the price will be higher. So will taxes be higher, for that is the easiest way for the government to raise funds. With whatever money you have left, buy foreign currency. Keep it in a safe place at home, because the government can legally freeze all Fatam accounts in the bank, as well as postpone redemption of the linked government debentures.

The best way to protect your savings against inflationary erosion is to buy those debentures and pray every night that the government will not postpone payment on them. And, when you become nervous about holding on to the debentures, run out and buy some durable goods. How about a colour TV set? □

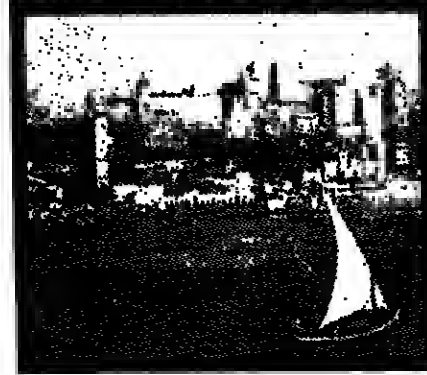
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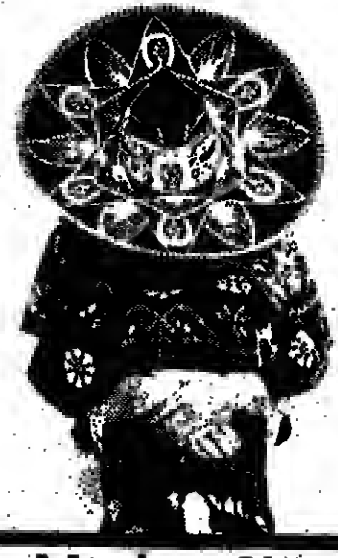
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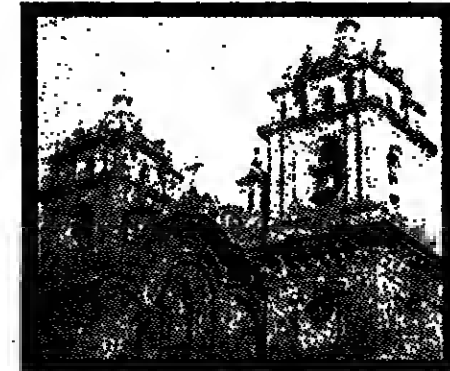
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הכרזה מן האולם

WHEN THE LIKUD unexpectedly swept into power in May 1977, and the Education Ministry, long coveted by the National Religious Party, was at last entrusted to Zevulun Hammer, a relative youngster with a reputation for militant religiosity, a shudder swept through the country's State secular schools.

Educators withheld public comment, fearful of provoking "paplet" wrath. In private, they expected the worst: a radical reform of the curriculum, with more hours for Jewish and religious subjects and less for the liberal arts and sciences; a "Judaic" orientation in the supervision of schools, accompanied by the appearance of more skullcapped officials near the levers of educational power; and a general atmosphere of "watch your step," with exquisite punishments in store for those preaching or teaching evolution or revolution.

But exactly two years later, the worst, according to most, has not come to pass. Indeed, Hammer is under continuous fire from religious quarters for his relative inactivity. Most secular school teachers agree that Aharon Yadin's replacement by Hammer has so far had very little effect on the schools.

Says Dr. Shmuel Michaeli, headmaster of Jerusalem's prestigious Rahavia Gymnasium: "The change has simply not been felt. We have received no instructions to alter our curriculum in any way nor have we been offered incentives to do so." He adds that Jewish subjects are so well taught at the Gymnasium that there is no need to bolster them (a view, incidentally, not shared by all the school's teachers).

A sufficiency, if not a surfeit, of "Jewish consciousness" in his school is the reason another Jerusalem headmaster rejected a ministry offer of the Bnei Mitzva programme (a course for children approaching their bar mitzva or bat mitzva, of which more later) for his 7th grade. "But other than this offer, the change of administration has not been felt at all," he says.

The headmaster of the Rohavia elementary school (grades 1-8), Yehuda Eckstein, concurs only partially. No curricular changes have occurred, he agrees, but he adds: "The ministry and its pedagogical secretariat" — headed by Professor Yosef Ben-Shlomo, a brilliant philosophy teacher at Tel Aviv University and a strong proponent of "Jewish indoctrination" in the schools — "have in the past two years shown a greater interest in how, and how much, we teach subjects like Torah She Be'Al Peh (Torah — teachings of the Sages and Mishna)."

Yeheskel Gabai, headmaster of the René L. Cassin Secondary School in Ramat Eshkol says that the ministry is definitely promoting a more Jewish education in the State secular schools. He points out that for the past three years, all junior high schools have been required to cut 15 per cent of their classes, reducing the regulation 32-week hours to an average of 27-28. "But we are not allowed by the ministry to take these hours off Torah or Bible classes," he adds.

Moreover, despite these steady budget cuts, most schools with 7th and 8th grade courses, assuring separate and additional budget for two more hours per week for junior high schools and one extra hour for elementary schools.

"Many schools, I am sure, would prefer two extra hours for improving their pupils' command of mathematics or English," says Gabai. "Nevertheless, there is now a feeling that when it comes to money for religious subjects, we have an almost free hand." (Gabai, whose school is the only one in Jerusalem teaching the Bnei Mitzva course, estimates that it involves some IL100,000 per class annually.)

THE MAN in charge of the "revitalization" of Jewish religious studies in the country's State schools is Dr. Daniel Tropper, an architect of Geshet, a movement that aims at bringing religious and non-religious Jews closer together. At 86, Tropper, who is Hammer's special assistant, is a powerful figure at the Education Ministry.

"In 1977," he says, "I advised Hammer to turn down the education portfolio. I felt that exactly those things he proposed to do would best be done by a non-religious minister, who would encounter less blind, unthinking resistance. Now," says Tropper,

Soft-sell in schools

Education reporter BENNY MORRIS investigates the experimental programme on religion and Jewish tradition that is being introduced into the State secular system.



Shula Schleiter (above) and Efrat Cohen: Course is "topical," gets them to think. (Elharar - Zoom 77)



with a smile, "I am not sure I was right." The State schools have always failed to instill Jewish knowledge and consciousness, says Tropper, although successive ministers have tried to tackle the problem.

In 1969, the late Zalman Aranne initiated his "Jewish consciousness" drive. Yadin tried again in the wake of the 1978 war — "which," says Tropper, "led to much soul-searching among the young, in the schools and in the IDF, about the justice of the Zionist enterprise." Yadin managed to establish a chain of centres around the country where high-schoolers went for two to four-day seminars on Zionist and Jewish subjects. But in the main, his efforts were as fruitless as those of his predecessors.

Tropper's approach to the problem is frankly ideological and Zionist rather than pedagogical: "If Israel is to remain, and to remain as a Jewish state, we must produce, an indigenously Jewish culture."

The secular school system, he argues, has in the past two to

three decades "produced appalling results. And if its graduates know next to nothing about the Jewish past and Jewish tradition, they cannot really be good citizens, they cannot identify."

Tropper keeps repeating this nationalist message. "The ignorance of our young," he says, "is not restricted to Judaism; it covers Zionism as well. If a young Israeli questions his very right to this land, to be in Israel, then why should he make the continuous sacrifices living here entails — army service and military, low standard of living, and so on? Why shouldn't he pack his bags and emigrate to the U.S.?"

Tropper, who himself came to Israel from New York 10 years ago, speaks darkly of the Westernization and Americanization of Israel. He thinks in terms of a Kultur Kampf. He wants an Israeli-Jewish culture to prevail over American culture, which he refers to in tones reminiscent of the Prophete's ostigation of ancient Babylon.

The secular school system, he argues, has in the past two to

He dares that there is such a thing as a "neutral, non-partisan" education. "Our secular schools impart a Western education," he says. "I want to try to balance this with some Jewish culture."

But for all his personal views, Tropper has imbibed that old American business wisdom, the "soft sell."

"The Judaism that can be taught to today's non-religious youngsters must be of a kind they can identify with and accept," he says. "My sort of Orthodoxy just won't sell."

THE "SOFT SELL" is epitomised in the Bnei Mitzva programme. With a current annual budget of IL20m., it is the only idea of Tropper's and Hammer's so far translated into classroom reality. Both in form and content the Bnei Mitzva course has been cleverly streamlined to overcome the natural obstacles any religious programme must encounter in the secular school system. (Tropper, incidentally, dislikes the word "secular," preferring "non-religious as a less damning definition.")

The Bnei Mitzva programme is being tried out this year in 80 7th-grade classrooms around the country. If it is successful, it will be extended next year to 600 7th and 8th-grade classes — 400 in elementary and 100 in junior high schools. Tropper plans that it should be gradually adopted by all secular schools as a three-year programme of Jewish enrichment.

The course, taught one or two hours a week, is unique in a number of ways. It is optional; headmasters and teachers are free to take it or leave it. It is invariably almost taught by non-religious mehakchim (class teachers) rather than by experts, who would, in the nature of things, be religious.

This, says Tropper avoids the "us" and "them" situation between pupils and teachers that normally exists in the Tosh'bo classes in State schools. The course is based on a number of attractive illustrated booklets dealing with various themes through Mishnaic controversies that contemporary 13- and 14-year-olds can find relevant. Each booklet is accompanied by a parallel one for the teacher.

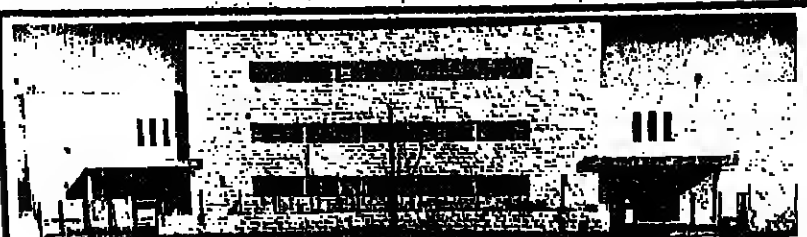
Booklet 3 deals with themes and problems related to the individual and society. I attended a lesson devoted to a chapter entitled "Yours and Mine," introduced by a passage from the Talmud's Baba Metzia about the precedence to be given to one's own or another's lost property. The pupils rapidly perceived the underlying moral clash — the imperative of looking after "number one" contrasting with the view that people will treat you the way you treat them.

The discussion was sharpened by another Talmudic passage about two men lost in the desert, with only enough water between them for one to survive. They could either share the water and both die, or the owner of the water could drink it all himself, assuring his own survival and his friend's death.

The teacher asked the class to write down which view they subscribed to, and why. Over half favoured sharing the water.

THE BOOKLETS, explains Efrat Cohen, a René Cassin teacher of the course, use passages from Jewish sources to focus on various ethical and philosophical

(Continued overleaf)



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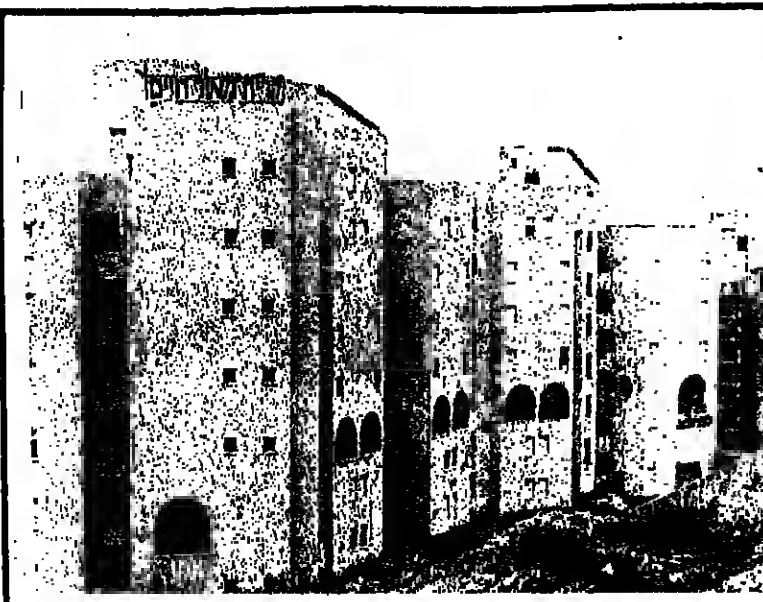


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(Continued from page 9)

problems the pupils encounter in everyday life. There are also explanations of the significance of Jewish holidays and religious artefacts, branching out to such concepts as repentance and happiness.

Booklet 4, for example, deals with *teshuvah*, going on to a general look at the meaning and use of symbols, the idea of peoplehood, the Exodus, the Divine promise of the Land and the virtue of philanthropy.

The booklets were written by a team of religious educators, including Tropper himself, and not by the ministry's curriculum division, which is normally responsible for producing material. Tropper says this was because of professional differences between his team and the division. "We wanted experts to prepare the material. The division believed that its staffers could do the work with only assistance and advice from experts."

On the other hand, Dr. Shevah Cohen says that the programme is not in the hands of the division he heads "because it is not a curricular subject or discipline."

WHEN TROPPER scouted around for schools to try out the programme, he encountered a great deal of suspicion and resistance. One Tel Aviv inspector vehemently opposed its introduction into "his" schools, and a number of principals rejected the idea out of hand.

Among the headmasters interviewed, there is a resistant current, a fear of "papism," which Hammer's very careful approach has not succeeded in uprooting.

But to judge by the reactions of teachers and pupils actually involved in the *Bnei Mitzva* programme, Tropper's gamble has been eminently successful.

Shuln Schleiser, a 7th-grade *mehanechet* and Bible teacher at René Cassin, says that the booklet's themes strike a responsive chord among her pupils. "They touch topical, actual interests and concerns," she says, and do not give an impression of missionizing. She believes that the course gets across the point that "Judaism is not divorced from the day-to-day life and needs of normal people."

Hanna Ganor, a 4th-year geography teacher at the same school, explains why she volunteered to give the course: "I'm from a non-religious background. But the booklets looked interesting and I realised that, using them, I could develop my pupils' social consciousness. The booklets provide good pegs for serious discussions — and 15-year-olds can't discuss abstract themes without such pegs. I also wanted to learn a little about Judaism," adds Ganor, "and preparing for each lesson I have done so."

Efrat Cohen says that at the *Bnei Mitzva* lessons were initially slotted in the *Tosh'ba* hour which her pupils disliked, they were wary of them. "But over the past months the course has fired their enthusiasm. It gets them to think. And they acquire some knowledge of Judaism in the process. But they won't get them wearing kippot," she adds.

THE PUPILS attending the *Bnei Mitzva* classes occurred with their teachers' views. All agreed that they were a great improvement on the "boring, remote, parentally irrelevant," *Tosh'ba* lessons.

Tosh'ba, while officially compulsory, is probably taught in only half the country's schools, admits Tropper. He acknowledges that it is "hataful" to many if not most pupils in State schools, and agrees that, given the way it is normally taught, it is counter-productive, turning youngsters off Jewish subjects and religion.

All the teachers and pupils interviewed expressed the view that today's pupils suffered from a basic lack of knowledge about the Jewish past, traditions and culture. One pupil summed it up with: "We don't really know what Judaism is all about or what it means."

The René Cassin 7th-graders complained that the teaching of Jewish history, to which they had been subjected in 6th grade, was insufficient, dry and boring.

"Just dates and names," they said. They are far happier with the Greek and Roman history they are studying this year.

WHY, IN FACT, has not Hammer's administration, in the past two years, invested more in enhancing the study of what may broadly be called Jewish history and culture? Surely this should take priority over the smattering of Jewish knowledge afforded by the *Bnei Mitzva* programme?

Tropper admits the problem and maintains that the ministry is currently working on a solution to it.

"But it is complex. It is part of the overall problem of what should come first — sciences or the liberal arts."

He explains that, before Hammer took office, Carmi Yogav headed the ministry's committee for secondary school education, and was in charge of the 1976 reform of the curriculum leading to the liberalization of the matriculation examination.

"Carmi's reform gave priority to the sciences," he says. "The result, evident to this day, is too few hours for the humanities in general and Jewish history in particular."

Adding an hour or two a week to the study of Jewish history is not enough, in Tropper's opinion. What is required is "a total, comprehensive solution for history and culture studies."

A number of teachers I spoke to agreed in principle with this assessment, although they asserted that they could do a lot with a few extra hours a week for Jewish history and Zionism.

IN ADDITION to the *Bnei Mitzva* programme, there are a number of other projects in the Tropper pipeline. He and his assistants are currently working on a project called *Likrat Teava* (Towards the Army) for 11th and 12th-graders, which will be patterned on the model of *Bnei Mitzva* but will be on a more sophisticated level and will, perhaps, have a more directly nationalist trend.

They are also involved with educational TV's current effort to produce an Israeli version of *Sesame Street*, which will focus on various Jewish traditions and customs. Tropper hopes that a pilot broadcast will be ready some time next year.

The *Bnei Mitzva* programme and the new course for 11th and 12th-graders, which will probably run experimentally in a number of schools next year, are, on the surface, all that has been done to enhance Jewish studies in the secular schools during Hammer's incumbency. Perhaps this is a measure of the sensitivity and wisdom of a patient and careful minister. □

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מכירת מוצרי האכלה

MOSHE CARMEL, the plasterer, Eli Shal the electrician, and many other Jerusalemites recently followed in the footsteps of the Children of Israel.

Like their ancestors who donated both their labour and their wealth to build the Tabernacle as a sanctuary during their desert wanderings, these residents of the capital's Givat Hamivtar quarter actually constructed their own houses of worship.

The do-it-yourself synagogue is a rarity in a country where people have become accustomed to demanding synagogues from their local religious councils and well-connected government officials.

Towering over the French Hill and Ramat Eshkol neighbourhoods, with a spectacular view eastwards and westwards, the synagogue is a lofty example of initiative, patience and communal cooperation.

Givat Hamivtar was known as the Jewish city of Tzofim at the time of the Second Temple; 2,000 years later it was used by the Jordanians as a fortified command post, from which shells were fired at Jewish Jerusalem below. After the reunification of the city in 1967, the hill of bunkers, tunnels and

Do-it-yourself congregation

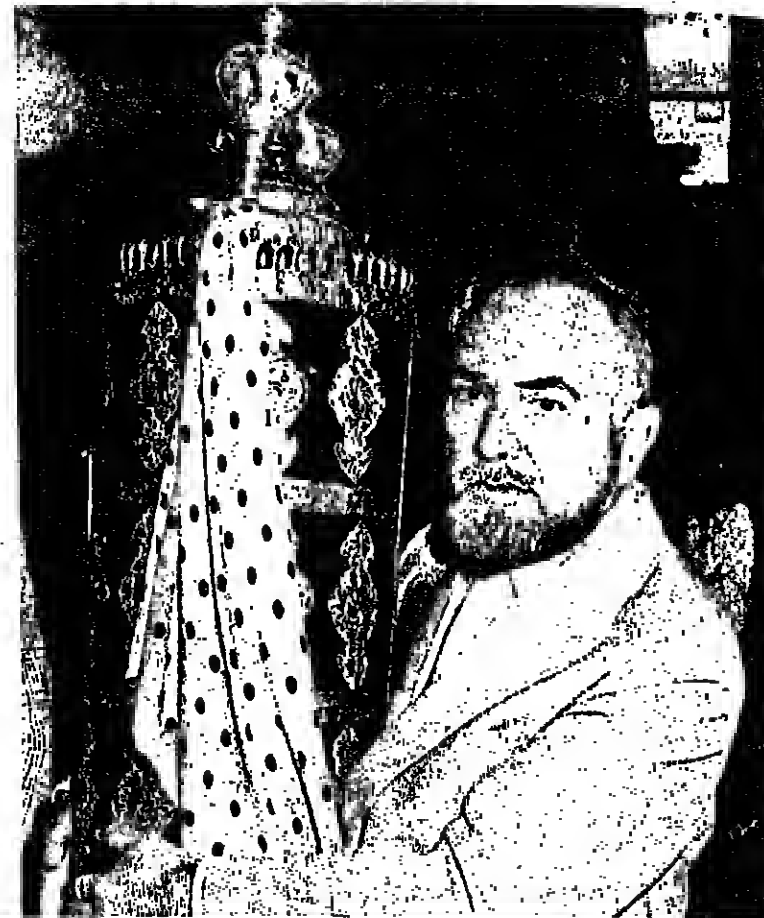
A group of Jerusalemites have rolled up their sleeves and put up their own house of worship. And that's not the only thing that's unique about the synagogue on Givat Hamivtar, writes JUDY SIEGEL.

barbed wire was destined again to become a flourishing mini-city of stone-faced homes.

Seven years ago, after the conclusion of a worship service in the home of Prof. Ze'ev Low, residents discussing their need for a synagogue finally found a practical solution. Since the cost of hiring building contractors and workmen was prohibitive, the

neighbours themselves would order building materials, dig the foundations, put in the plumbing, and do the wiring and plastering and painting.

"We rolled up our sleeves and did the work," recalls Carmel, who was a volunteer plasterer for a month. The grandson of Iraqi immigrants, he says he has rarely got such satisfaction from a job.



WITH A BASIC contribution of ILSm. from Yitzhak Reich (known for his Penelon Reich in Beit Hakarem that has since become the Tadmor Hotel), the organizers collected an additional IL250,000 from the Jerusalem Religious Council and then began going from door to door to ask for help. Each member family has donated about IL13,000 (in today's lire) to the project — and even some of the quarter's 200 non-religious families contributed. Because of the volunteer building that went into it, the synagogue was a bargain at only IL2.8 million.

"It's the first of Jerusalem's 650 synagogues to be built — as a synagogue — outside the Green Line," says Adir Zik, one of the organizers who is currently director of TV's *Alei Koteret* programme. "All other synagogues in the new neighbourhoods are housed in shelters, schools and other temporary quarters."

DESIGNED by architect David Casuto, the rectangular building has a base of simple lines and is crowned by 14 arched windows forming an undulating roofline. There are just 135 seats in the men's section and 63 seats for women behind a curtained partition, but the synagogue can be expanded eventually by moving the glass doors backward into a paved courtyard.

Proud as Zik is of the personal participation in the synagogue's construction, he seems even more pleased with the way services are conducted. Since the largely professional, middle-class community includes Sephardim, Ashkenazim and Yemenites, the builders wanted to make it a place where each member could pray in his own traditional mode and learn other styles, instead of being segregated in a separate hall or having separate services.

AT THE synagogue's official dedication last week, which was attended by President Yitzhak Navon (who has followed its construction almost from the beginning), the *mincha* service was conducted in the Ashkenazi mode, and the *ma'ariv* service was Sephardi.

"We set a rule that we alternate among the various modes, and it always goes according to the background of the man who leads the service," Zik explains.

This blending was symbolized by the various Tora scrolls that were carried into the sanctuary ahead of the president and his entourage. Some were in wood and ornate metal cases, as is customary among Sephardim, while others were wrapped in Ashkenazi-style velvet coverings.

The crush of Givat Hamivtar residents at the opening was so thick that over 100 people had to stand outside during the ceremony, and the gaggle of children — barely controlled by Bar-Milva-aged ushers — provided a constant accompaniment.

Jerusalem's Sephardi Chief Rabbi Shalom Mashaaah and other dignitaries beamed as Navon quoted the Talmud and praised the synagogue builders. "What has happened here in Jerusalem in the past 12 years is a miracle," said the president. "May Jerusalem remain united and continue to be Israel's capital until the end of the generations."

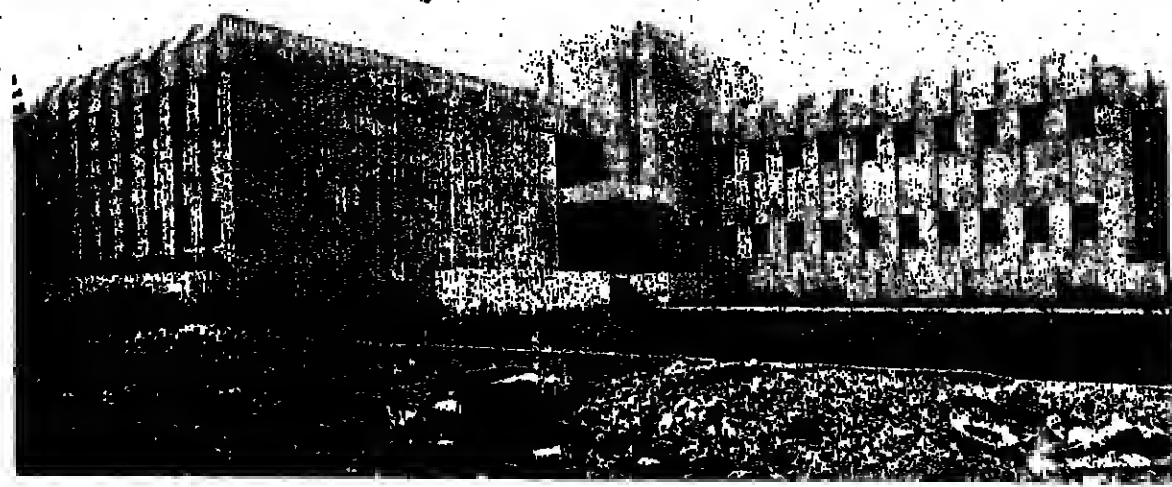
In a one-sentence speech, Jerusalem Mayor Teddy Kollek said he hoped other Jerusalemites would emulate the people of Givat Hamivtar and build their own synagogues. □

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Initially, the Service provided help to immigrant families. Over the years, new needs arose...In the fifties, the Service started to build housing for old, unattached and needy people. These houses now comprise about 400 apartments. There is a social-cultural club for the elderly, which offers various activities. Tenants make a monthly payment, for which they receive accommodation, and meals from a central kitchen, which also serves the need of the district. The Women's Social Service also operates Beit Gilah, a retirement home with about 70 rooms.

The cornerstone will soon be laid for a new building, for the Aron Barth Centre, Jerusalem, today a small residence. This residential centre for the elderly will have 80 modern, well equipped rooms. The cornerstone ceremony will be held on June 5, in the presence of public personalities from Israel and abroad.

The Service owns a hospital for the chronically sick — the Lichtenstadter Hospital at Yad Ellahu. This is the only such hospital not functioning as a commercial enterprise. The hospital, which currently has 140 beds, is continuously being expanded. The club at the hospital is run by volunteers of the Women's Social Service.

The Service also distributes clothes to needy families and welfare institutions, and maintains a loan fund (no interest charged) and a charity fund.

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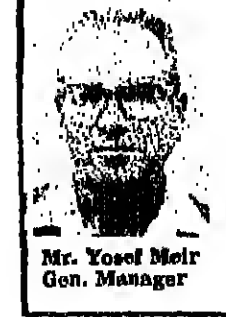
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Rabbi Shmuel emphasizes the distinction between the Sabbath and the week at the Invokavit service. (David Hartill)

A synagogue restored

DAVID BRAUNER pays a visit to the Ashkenazi shul in Jerusalem's Yemin Moshe

I WAS introduced to the Ashkenazi shul on Pate Yotz Street in Jerusalem's Yemin Moshe Quarter on the eve of the eighth day of Pesach. The atmosphere was warm, comfortable, even intimate. A brass chandelier, hung over the bima; the old ark of the Law was flanked on either side by high windows; and commemorative plaques and bookcases lined the walls.

One old man, with a thin white beard and smiling blue eyes, stood beside the bima throughout the service, clutching the banister with fingers gnarled by age.

OUTSIDE, the sun was gently setting behind the Old City's walls. Its last rays poured in through the six western windows and filled the synagogue with a golden glow.

The next time I went I took my brother, in an attempt to win family approval for my new-found love. While he absorbed the atmosphere of the place, I took special note of the plaques on the walls.

The one opposite us read, in our long sentence: "This great house, consecrated to the Torah and prayer, on the holy mountain of Jerusalem, was built with funds donated through the generosity of the late Israel Moshe Halevi of London who bequeathed a gift of £118, 8, 0, which was presented by Rabbi Naphtali Hacohen Adler also of London to Rabbi Shmuel Salant; it is to be called Beit Yisrael in Yemin Moshe and will be his (Halevi's) eternal memorial before the walls of Zion... in the year 1898."

This plaque, like the one next to it commemorating a later donation of 500 rubles, had until recently been hidden under plaster, which was removed as part of the synagogue's restoration. And a third memorial just to the right of the ark remembers Avraham Michael Kirshenbaum, who was killed while defending his home in Yemin Moshe during the War of Independence.

The chandelier over the bima dates from the 19th century. Found in the geniza, or burial place for disused sacred books and ritual articles, the chandelier was carefully rebuilt.

Articles at Khutsot Hayotzer New new glass vessels for it; and now in all its former glory, it illuminates the sanctuary. It will soon hang beside two other lamps of the same style and period, which were found in Paris by one of the regular worshippers.

When I peered outside on this occasion, the sun had already set, leaving behind it the calm, cool darkness of the Sabbath eve.

The service was nearly over. Rav Shmuel now left his post behind the bima to count the omer and later to recite the Kiddush, the Blessing over wine. His voice, his movements, and his hoary beard suggested untold years of suffering and prayer, on the holy mountain of Jerusalem, was built with funds donated through the generosity of the late Israel Moshe Halevi of London who bequeathed a gift of £118, 8, 0, which was presented by Rabbi Naphtali Hacohen Adler also of London to Rabbi Shmuel Salant; it is to be called Beit Yisrael in Yemin Moshe and will be his (Halevi's) eternal memorial before the walls of Zion... in the year 1898."

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When I peered outside on this occasion, the sun had already set, leaving behind it the calm, cool darkness of the Sabbath eve.

The service was nearly over. Rav Shmuel now left his post behind the bima to count the omer and later to recite the Kiddush, the Blessing over wine. His voice, his movements, and his hoary beard suggested untold years of suffering and prayer, on the holy mountain of Jerusalem, was built with funds donated through the generosity of the late Israel Moshe Halevi of London who bequeathed a gift of £118, 8, 0, which was presented by Rabbi Naphtali Hacohen Adler also of London to Rabbi Shmuel Salant; it is to be called Beit Yisrael in Yemin Moshe and will be his (Halevi's) eternal memorial before the walls of Zion... in the year 1898."

This plaque, like the one next to it commemorating a later donation of 500 rubles, had until recently been hidden under plaster, which was removed as part of the synagogue's restoration. And a third memorial just to the right of the ark remembers Avraham Michael Kirshenbaum, who was killed while defending his home in Yemin Moshe during the War of Independence.



Beit Yisrael's modest extension as seen from Rehov Pate Yotz. (Steve Nelson)

ing and infused his prayers with a rare power.

UNTIL A FEW years ago, Beit Yisrael was in a state of acute disrepair. It served as a kollet for a group of boys who came daily from Gsula. They cooked, ate, left refuse about and, incidentally, learned in the great hall of the old shul.

At the time, Yemin Moshe, including Beit Yisrael, came under the aegis of the East Jerusalem Development Corporation. The Corporation filed a suit to evict the boys in order that restoration work on the synagogue could begin. It was then that Asher Wien, who owns an art gallery in the quarter, intervened; and the Corporation dropped its case, on condition that the residents of Yemin Moshe agreed to take it upon themselves to refurbish and use the synagogue. This meant that the boys could stay.

Wien, who now heads the synagogue's board, was informed that a number of Jews in Vienna had donated \$10,000 to the Jerusalem Foundation expressly

for the purpose of rebuilding the Ashkenazi shul in Yemin Moshe. He secured this sum, together with other donations, and on March 19, 1975, the neighbours were notified that services were to commence on Shabbat morning at 8:15.

In a letter to the Corporation, it was noted that "the prime motivation is to create in Yemin Moshe an active spiritual, educational and cultural centre wherein the residents may pray, study and meet together."

But Wien is quick to add that, by virtue of the sources of its help, the synagogues belong to all Jerusalem and, in fact, to Am Yisrael. The kollet boys, sponsored by Mosdot Yad Ezra, still come every day to learn. The renewed interest and reconstruction have impelled them to keep their place of study clean and orderly. Visitors from abroad bring their sons to Israel especially to celebrate their bar mitzvahs at Beit Yisrael. Special activities are held for the entire neighbourhood on Jerusalem Day and Independence Day. This synagogue's doors open every day at 8:15 a.m. and don't close until 7 in the evening.

The next phase in the restoration will begin this summer when the room beneath the synagogue's patio will be fashioned into a combination library, study room and reception hall. The funds for this work were raised locally.

When Rav Shmuel is finished, he steps down and everyone eagerly extends a congratulatory hand. Somebody slips him a bag of lollipop, and he happily hands them out to the children.

If, as it is said in *Baba Bathra*, "synagogues are Israel's towers," then Beit Yisrael must be one of the highest. □

walls of Jerusalem" (Ps. 51:20). With the crenellated walls of the Old City just outside, these lines seem unjustly appropriate. They also bring to mind the synagogue's motto from Isaiah, "Thy walls are always before Me." (49:18).

Rav Shmuel, the congregation's permanent reader, mounted the bima and took his place before the open scroll of the Torah, firmly planting one foot in front of the other. As a young man, he served in the Russian army. He was a prisoner in Soviet camps for 10 years. He escaped through Poland and eventually came to Israel, to live in Yemin Moshe, and to read the Torah every week in the Ashkenazi shul. His accent certifies that Beit Yisrael is, indeed, the Ashkenazi shul.

Rav Shmuel is now in his seventies, but his *shocking* is still as perfectly regular as a metronome. He conducts his own reading with beautifully timed finger waggings and hand raising, which draw out and accent the stresses and pauses he lays on every word.

Beneath him one of the congregation's ancients shuffle across the floor in ragged pilmolls. His once white *tailit* is now greyish-brown. Meanwhile, four little boys in shorts are sitting at a table and trying to follow the reading of the Law.

When Rav Shmuel is finished, he steps down and everyone eagerly extends a congratulatory hand. Somebody slips him a bag of lollipop, and he happily hands them out to the children.

If, as it is said in *Baba Bathra*, "synagogues are Israel's towers," then Beit Yisrael must be one of the highest. □

דבר ירושלים

The Jerusalem Academy of Jewish Studies

3 Rehov Hayeshiva, Gsulin, Jerusalem
Tel. 02-258415/287168, P.O.B. 5151
Dean: Rabbi B. Horowitz, M.A.

Introductory and advanced courses in Jewish Philosophy and Ethical Prayer, Bible, Talmud, Legal Codes, Judaism's approach to modern problems.
Summer Course (\$100 per month)
Recognized Ulpan. Scholarships available.

SHABUOT NIGHT PROGRAMME

For men:
Lectures, study groups, discussions, light refreshments.
Starting: Thursday night, May 31, at 10:30 p.m. at the Yeshiva.
For women: at 18 Rehov Hlanu, Sanhedria.

MOTZEI SHABBAT

8:00 p.m. The Hostoner Rebbe, Rabbi Levi Ylshak Horowitz will conduct a Motave Malka at the Yeshiva.

A scholarship fund in memory of Rabbi Dr. Sir Israel Brodie, former Chief Rabbi of Great Britain, has been established.
Donations should be sent to the above office.

The American Yeshiva High School

First of its kind in Israel

Boys' Program to open in Fall, 1979
at our country campus,
40 minutes from Jerusalem.

Girls' Program to open in Fall, 1980
at our modern Ashdod campus.

Outstanding Torah Studies Program
Taught in English or simple Hebrew

- * Provision of PEAT, SAT and all other U.S.A. college entrance requirements
- * Provision and Preparation for Bagrut
- * Advanced General Studies Program Taught in English by faculty trained and certified in the U.S.A.
- * Intensive Hebrew Ulpan

The program enjoys the support of the Jewish Agency and the Ministry of Education. Educational stipends will be provided by Youth Aliya to students whose parents are in their initial two years of kfla.

For full information contact:

Prof. Joseph L. Shohatowitz,
Director of Educational Planning
Jerusalem, Tel. 02-684148

Rabbi Yehoshua Fogel, Dean
Ashdod, Tel. 085-92222
or Jerusalem, Tel. 02-271637



GENERAL ISRAEL ORPHANS' HOME FOR GIRLS

JERUSALEM

Founded by Rabbi D. Weingarten

THE LARGEST FAMILY IN ISRAEL. Our Home is a nest for hundreds of homeless girls, in which both their spiritual and material needs are cared for. Despite the large number of children, a warm family atmosphere prevails, and we are aptly called the "largest family in Israel"

A summary of our Activities:
Primary School. Our Primary School has 3 grades and is under the supervision of the Ministry of Education. The children receive individual attention and are helped to overcome any special educational problems that may arise.
Long Study Day. Besides the normal school day, our Institution provides classes in the afternoon by a team of qualified teachers and counsellors. In this program special attention is paid to the development of the natural talents of the girls in handwork, drawing and graphics.
High School. For the girl entering High School, there are a variety of courses available i.e. school teaching, nursery school teaching, drawing and secretarial course, etc.
Musical Education. Children who excel and show promise in the musical sphere, participate in the orchestra and choir and are encouraged to qualify as music teachers.
Loan Fund. Girls who are ready to leave and start an independent life receive grants for housing and long term loans for basic necessities.
Expansion Programme. Completion of the Auditorium, the building of "ehkuntim" for the qualified girls, the establishment of a day care center for the children of Jerusalem, and a training center for children's nurses.

We extend a warm invitation to you to come and meet our children and see our Home and activities.

Kikar Weingarten,
Sderot Hamelch, Kiryat Moshe, P.O.B. 297,
Jerusalem.
Phone: 02-623291 - 02-623292.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ



Prized photographs

Ya'acov Sa'ar of the Government Press Office is winner of this year's Anna Riwkin-Brick Prize for Photography. The photos which won him the coveted Swedish-Israeli award went on display this week at Tel Aviv's Beit Sokolow.



הכרזה מן האולם

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated

Jerusalem
CHAMBER MUSIC — The Israel Broadcasting Authority in conjunction with the Jerusalem Khan, Nelly Ben-Or, piano; The Dafne Quartet: Zinubi Kaplan, violin, Lazar Shuster, violin, Michael Apelman, viola, Yoram Alprin, cello, Orleg: Quartet in G Minor for strings; Shumann: Quintet for piano and strings, Op. 44; Stravinsky: Piano Sonata (Khan, opposite railway station, Sunday)

JERUSALEM SYMPHONY ORCHESTRA — Gary Barini, conductor, Ida Handel, violin, Orleg: Haydn: Beethoven: Violin concerto; Overak: Symphony No. 9 (Jerusalem Theatre, Tuesday, Wednesday, Thursday)

ORGAN RECITAL — With Rose Kirn. Works by J.S. Bach, Buxtehude, Garambaud, Church of the Redeemer, Thursday at 8 p.m.

JAZZ CONCERT — Arcane V. Philippa Gimpelova, guitar; Nava Feylet, alto, saxophone/baritone; Michel Soulier, double bass; Yuval Micoanacher, drums/percussion. (Lazal Museum, tomorrow at 9)

CONCERT BY NEW IMMIGRANT ARTISTS — (Khan, tomorrow)

ISRAEL CHAMBER ORCHESTRA — Meredith Davies, conductor, Emanuel Gruber, cello, Coralli: Concerto Grosso Op. 6, No. 1; Haydn: Cello Concerto in C Major; Britten: Minuetto, Op. 1; Elgar: Serenade for String Orchestra, Op. 89; Rouse, Petite Suite (Jerusalem Theatre, tomorrow)

MICHAEL HARAN, cello, Adnaa Ham-burger, harp — Music by Loestel, Bach, Capolet, Faure, Tel. (Ezra Gallery, 18 King David, tomorrow at 9 p.m.)

ISRAEL BACH SOCIETY — Rose Kirn (Hamburg) — Organ recital, with participation of Eli Freud. Works by Bach, Buxtehude, Sweelinck, Daquin, Mozart. (International Evangelical Church, 58 Hanevi'im, tomorrow)

Tel Aviv
ISRAEL PHILHARMONIC ORCHESTRA — "On Men and Music." Ronan Sharif, conductor and narrator, Mozart: Symphony No. 1 in E flat Major, K.16; Dittersdorf: Concerto in E Major for contrabass and orchestra; Schumann: First movement from Konstantin in F Major for four horns and orchestra, Op. 85. Musorgsky-Ravel: Pictures at an Exhibition (Mann Auditorium, Monday at 9 p.m.)

A SONG FOR TEL AVIV — Cantorial and religious songs to mark the 25th year of Tel Aviv. Cantora David Kousavilsky, Binjamin Unger, Arye Braun; Army Rabbinets Choir; Pithel Aviv Children's choir. (Mann Auditorium, Thursday)

Haifa
ISRAEL BACH SOCIETY — For details see Jerusalem (Stella Maria Church, Tuesday at 7.30 p.m.)

Others Towns
ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Nahen, Beit Ha'em, Sunday)

KIBUTZ CHAMBER ORCHESTRA — Naim Shari, conductor, Works by Handel, Hajdu, Mozart. (Kfar Olikson, Tuesday)



Laura Rivlin and Maya Rothschild in a scene from Tennessee Williams' play "A Streetcar Named Desire."

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem
BIOCYCLE FOR A YEAR — Poorly done documentary about the Haifa Theatre's Project Group that went to Kiryat Shmona to help the community. Directed by Nola Chilton, who also initiated the Project. (Khan, opposite railway station, Wednesday)

I ALWAYS WANT EYES — Poems by Nathan Zaz, Yehuda Amichai, Avner Straus, Yehuda Shavit and others (Pergod, tomorrow at 9.30 p.m.)

THE PARASITES — Humorous critique of society based on the biblical episode of Naboth, who was put to death for refusing to sell his vineyard to Ahab and Jezabel. (Khan, Monday at 8 and 9 p.m.; Tuesday, Wednesday, Thursday at 9 p.m.)

THE PLOUGH AND THE STARS — By Sam O'Casey. (Jerusalem Theatre, Sunday)

Tel Aviv
BIOCYCLE FOR A YEAR — (Tzavta, 50 Ibn Gvriol, Tuesday)

CHAPTER II — By Neil Simon, Camer! Theatre production (Camer!, 101 Dismagoff, Tuesday and Wednesday)

DRUNKEN BOND — By Yosef Mundy. For ages 16 and above only. (Habimartel, tomorrow Tuesday and Wednesday)

THE DYBBUK — Hebrew adaptation of S. Ansky's famous Yiddish play. (Habimartel, Large Hall, tomorrow through Thursday)

Haifa
THE INHERITORS — New play by the Lillah Theatre. (Ohe!, Wednesday at 8 p.m.)

LIKE A LONE BIRD ON THE ROOF — By Oren. New Habimah production. (Habimah's Small Hall, tomorrow through Thursday)

LUCK, AMULETS, AND THE EVIL EYE — The Yuvai Theatre's new play about the beliefs, customs and superstitions of Israel's different communities (Bat Dor, 20 Ibn Gvriol, tonight at 9.30 and 11.30; tomorrow at 9 p.m., Beit Hekhal, Weizmann and Pizuka, Monday at 9 p.m.)

NAMM — From a story by A.B. Yehoshua. Directed by Nola Chilton. (Tzevta, tomorrow at 8 and 10 p.m.)

NAPOLEON — Musical written and directed by Naim Aloni. Music by Gary Bertini. (Camer!, tomorrow)

THE RUBBER MERCHANTS — A 10 about rubber contraband. A lot of offensive schoolboy humour interspersed with a bit of good comedy. (Tzavta, Sunday, Monday and Thursday)

SITUATIONS — Musical play written and directed by David Avidan, (Habimartel, Sunday, Monday, Thursday)

A STREETCAR NAMED DESIRE — Tennessee Williams' play produced by the Haifa Theatre. (Nahmani Hall, 17 Nahmani, Monday and Tuesday at 8.30 p.m.)

WHAT ARE WE GOING TO DO ABOUT JENNY? — An extremely silly comedy about a septuagenarian lady who has just discovered sex, champagne and other good things in life: a vehicle for Hanna Marron who makes the most of it. (Camer!, Sunday, Monday)

Holon
BIOCYCLE FOR A YEAR — (Habimartel, Sunday)

BEVERLY HILLS COP — Comedy by Elie Sagie. (Beersheba, Olat, tonight at 10; Migdal Hamek, Matine, Tuesday at 10 p.m.)

Other Towns
BOHINO EXPRESS — Comedy by Elie Sagie. (Beersheba, Olat, tonight at 10; Migdal Hamek, Matine, Tuesday at 10 p.m.)

HOMEWARD BOUND — The first part of Yehoshua Sobol's projected trilogy "The Days of the House of Kaplan," an Israeli version of Aeschylus' "Oresteia." The play is not in Tel Aviv on the occasion of the day of the UN decision on the creation of a Jewish State. Produced by the Habimah Theatre. (Kiryat Ata, Monday; Gan Shmuel, Wednesday, Netanya, Thursday)

HOLE IN THE WALL — Produced by the Haifa Theatre. Performed in Hebrew and Arabic. (Ashdod, Sunday)

THE INHERITORS — (Hadera, Hol, tonight at 9.30; Rehovot, Wix, tomorrow at 8.30 p.m.; Dimona, Matine, Monday at 9 p.m.)

LUCK, AMULETS, AND THE EVIL EYE — (Patah Tikva, Shalom, Tuesday at 9.15 p.m.; Ashdod Hall, Wednesday at 9.15 p.m.)

For last minute changes in times of performances, or where times are not available, please contact Box Office.

ENTERTAINMENT

Jerusalem
THE BEST OF SHALOM ALEICHEM — Series by the famous Yiddish writer, performed by Helms Berman and Michael Schneider. In English. (King David Hotel, tomorrow: Hilton Hotel, Wednesday)

YOUR PEOPLE ARE MINE — Pop musical in English. Based on the Book of Ruth. (YMCA, tomorrow at 9 p.m.)

Tel Aviv
THE ESPRESSO GENERATION — With the Hekel Over Habit group (Beit Arlosoroff, Tuesday at 9 p.m.)

THE OAZOZ BAND — (Beit Hekhal, Wednesday at 9 p.m.)

HAGASHASH HANIVER — In a comedy which and directed by Yosef Bena (Beit Hekhal, tomorrow at 9.30 p.m.)

IN A PANIO — With Matti Giladi (Beit Hekhal, Sunday at 9 p.m.; Beit Barbour, Monday at 8.30 p.m.)

LIFE IS NO HONEYMOON — With Gad Yagil and Hanna Laila. (Ohe!, tomorrow and Monday at 9 p.m.)

Other Towns
ESPRESSO GENERATION — (Nevo Sha'anun, tonight at 10 (Rehovan, Beit Ha'em, tomorrow at 9 p.m.)

OAZOZ BAND — (Kiryat Beit, Savyon, tonight at 10; Ein Hashofet, Monday at 9 p.m.)

HAGASHASH HANIVER — (Holon, Hona, tonight at 10)

IN A PANIO — (Kiryat Ha'em, tonight at 10; Avihail, Beit Hagdudim, tomorrow at 9 p.m.; Ra'anana, Orot, Wednesday at 9 p.m.)

LIFE IS NO HONEYMOON — (Ramat Gan, Ordaa, tonight at 9.30; Riehon Lashon, Wednesday at 9 p.m.)

OPERA

THE ISRAEL NATIONAL OPERA — Serpico, Rio Novello, Florian Czerny, Joy Ellisabeth Sherta, Elisabeth Brahm, Oiera Sharon, Freddy Paer, Moshe Kabilio, Milo Cerpi, Dalis Zuler, Rafael Rosenblat. (Tel Aviv, Monday)

RIGOLETTTO — By Verdi. Cast: Rio Novello (La Scala, Milan); Umberto Scialvino, Walter Pianta, Eshel Baumwel, Oiera Ben-Shachar, Oiera Sharon, Joy Elisabeth Sherta, Freddy Paer. (Tel Aviv, Tuesday)

MADAMA BUTTERFLY — By Puccini. Cast: Caterina Minicozzi, Florin Czerny, Walter Pianta, Umberto Scialvino, Thomas

SYLVIA — By Kaiman. Cast: Terry Gaber, Walter Pianta, Miriam Laron, Mordochai Ben-Shachar, Oiera Sharon, Joy Elisabeth Sherta, Freddy Paer. (Tel Aviv, Tuesday)

NABUCCO — By Verdi. Cast: Rio Novello, Caterina Minicozzi, Oiera Sharon, Umberto Scialvino, Joy Elisabeth Sherta, Mordochai Ben-Shachar, Isaac Kriger, Joel Sull. (Tel Aviv, Wednesday)

DANCE

BARBARA DANCE COMPANY — Works choreographed by Sansardo. Morrice. (Nelson, Stravinsky Dance Circus, Bar'am, Tuesday)

FILMS IN BRIEF

THE ADVENTURES OF PIASSO: A THOUSAND LOVING LIES — An almost completely forgotten "biography" of Pablo Picasso. Based on a series of comedy-ekalshah, mime and sight gags, the film may or may not say anything about Picasso but is a delight to watch.

BATTLE STAR GALACTICA — A group of humans, many light years from our own galaxy, is nearly demolished by the metallic Cytons. The survivors set forth in a mile long space ship to reach the furthest outpost of humanity, Earth. Not a great plot, but a thoroughly thrilling, action packed sci-fi film complemented by the apocal effects of Sun surround.

THE BETSY — The history of three generations of Detroit motorcar manufacturers family, adapted from Harold Robbins' novel. The theme of incest joins Robbins' three faithful wives: ambition, greed, and lust in a film that lacks all subtlety, charm, and originality. In spite of excellent performances by Laurence Olivier, Robert Duvall, and Jane Alexander.

BLACK AND WHITE IN COLOR — Jean-Jacques Annaud's anti-war film. Through satire and irony are used to point to the absurdity of war as two African outposts, one of Germans, the other of French, discover that their countries are at war. They rise to the occasion and the war spreads, in miniature, to their formerly peaceful co-existence. The film well deserves the Academy Award it won as best foreign film of the year.

BLAZING SADDLES — Take-off of all those Westerns Hollywood has ever made. Expect anything to happen in this Mel Brooks' extravaganza. (At one point Count Basie and his entire orchestra appear, in evening dress, playing the theme song amid the desert cacti). Great stuff.

THE BOYS FROM BRAZIL — An excellent thriller based on a modern-day Nazi plot to rebuild the Arvan Race. Dr. Josef Mangala, the infamous Auschwitz doctor, is alive in Paraguay and plans a scheme with his Nazi cohorts that is as (arbitrary yet as believable) as the audience responds not only with feelings of suspense but those of horror as well. Gregory Peck, Laurence Olivier, James Mason and Lilli Palmer make an excellent cast.

CALIFORNIA SUTTE — An uneven work of director Herbert Ross and playwright Neil

(Continued on page 17)

Jerusalem Cinemas

Commencing Saturday, June 2, 1979

ARNON
TILL DIVORCE DO US PART
 * DUSTIN HOFFMAN
 4, 7, 9

CINEMA 1 ON/O
 in Jerusalem Cinema
 Buses 18, 19, 24 - Tel. 518007
 Thur. May 31 at 9:30
 Peter Bogdanovich's
 NICKELDEON
 with:
 Ryan O'Neal, Burt Reynolds
 Sat., June 2 at 7:30, 9:30
 Dir: Louis Malle
 PRETTY BABY
 Sun., June 3 at 8, 9:30
 NICKELDEON
 Mon., June 4 at 7, 9:30
 OUT OF SEASON
 with:
 Vanessa Redgrave,
 Cliff Robertson,
 Susan George
 Tue., June 5 at 7, 9:30
 Mel Brooks
 HIGH ANXIETY
 Wed., June 6 at 7, 9:30
 PROVIDENCE
 with:
 Ellen Burstyn, Dirk Bogards
 Thur., June 7 at 7, 9:30
 Dir: Sidney Lumet
 EQUUS
 with:
 Richard Burton, Peter Firth
 Fri., June 8 at 8:30, 10 p.m.
 Agatha Christie's
 MURDER ON THE
 ORIENT EXPRESS

EDEN
THE SEXY DETECTIVE
 * TONY YOUNG
 * ELIZABETH STEWART
 Saturday 7, 9
 Weekdays 4, 7, 9

EDISON
 Sat. 7:30, 9:30
 Weekdays 4, 9:30, 9
BATTLESTAR GALACTICA
 * RICHARD HATCH

HABIRAH
 2nd week
THE BOYS FROM BRAZIL
 * GREGORY PECK
 * LAURENCE OLIVIER
 Saturday 8, 4, 9
 Weekdays 4, 8, 4, 9

KFIR
 From Saturday 7:30, 9:30
 Weekdays 4, 8, 4, 9
SLOW DANCING IN THE BIG CITY
 * PAUL CORVILO

MITCHELL
 9th week
 Saturday 7:30, 9:30
 Weekdays 8:30, 9
HEAVEN CAN WAIT
 * WARREN BEATTY
 * JAMES MASON
 * JULIE CHRISTIE

ORGLI
 2nd week
A GIRL NAMED VIOLET
 Saturday 7:30, 9:30
 4, 7, 9

ORION Tel. 322914
 9th week
MIDNIGHT EXPRESS
 4, 8, 30, 9

ORNA Tel. 324788
 2nd week
 A Neil Simon comedy
CALIFORNIA SUITE
 * JANE FONDA
 * MICHAEL CAIN
 * MAGGIE SMITH
 4, 7, 9

RON
DON'T STEAL MY BABY
 * LINDA FRELLE
 * DEBI ARNOLD
 Saturday 7, 9
 Weekdays 4, 7, 9

SEMEDAR
 2nd week
THE FOREST KEEPER
 7, 9, 15

SMALL AUDITORIUM
BINYENI HA'OOMA
 3rd week
COMING HOME
 Saturday 7:15, 9:30
 Weekdays 7, 9:15

Tel Aviv Cinemas
 Commencing Saturday, June 2, 1979

ALLENBY
 3rd week
 Tonight 10, 12
 Weekdays 4:30, 7:15, 9:30
 "Finding the one you love... is finding yourself."
HEROES

BEN-YEHUDA
 2nd week
 from Friday 10 p.m., midnight
 Weekdays 4:30, 7:15, 9:30
 * RICHARD DREYFUSS
 in Moses Wein - Private Detective

CHEN
THE BIG FIX
 4:30, 7, 9:30

WHEN EIGHT BELLS TOLL
 * ANTHONY HOPKINS
 * NATALIE DELON
 * ROBERT MORLEY

CINEMA ONE
 Thursday and Friday night 10, 12
 Saturday 7:15, 9:30
 Weekdays 6:30, 7:15, 9:30
SWEET AND SOUR

CINEMA TWO
 9th week
 Tonight, 10, 12, Sat. 7:15, 9:30
 Weekdays 6:30, 7:15, 9:30
COMING HOME
 * JANE FONDA

DEKEL
 13th week
 7, 9:15
MIDNIGHT EXPRESS
 Based on the true story of Billy Hayes
 * BRAD DAVIS
 * JOHN HURT

HOD
 5th week
 Friday, 10 p.m.
 Weekdays 4:30, 7:15, 9:30
HIGH-BALLIN
 * PETER FONDA

DRIVE-IN CINEMA
 presents
 starting Sat. at 7:15
 A film by Francois Truffaut
"Pocket Money"
 Tonight and tomorrow night at 10, 12:30
 Sat. and weekdays 6:30
 * RICHARD DREYFUSS
 * MARSHA MASON
 Neil Simon's
THE GOODBYE GIRL

ESTHER Tel. 285610
 10th week
A DIFFERENT STORY
 * FERRY KING
 * MEG FONSTER
 From Saturday
 4:30, 7:15, 9:30

GAT
 From Saturday 4:30, 7:15, 9:30
AUTUMN SONATA
 Film by Ingmar Bergman
 * INGRID BERGMAN
 * LIV ULLMAN

GORDON
 6th week
 Saturday 7:30, 9:30
 Weekdays 4:30, 7:15, 9:30
LA CLE SUR LA PORTE
 Film by Yves Boisset
 * ANNE GREGORY
 * PATRICK DEWAZERE

LIMOR
 5th week
 4:30, 7, 9:30
 * TATUM O'NEAL
 * CHRISTOPHER PLUMMER
 * ANTHONY HOPKINS
INTERNATIONAL VELVET

MAXIM
 9th week
 tonight at 10
 Weekdays 4:30, 7:15, 9:30
 Ze'ev Revava's
SWEET AND SOUR

MOGRABI Tel. 298351
 3rd week
 4:30, 7:30, 9:30
ODDS AND EVENS
 * TERRENCE HILL
 * RUD SPENCER

ORLY
 From Sat. 4:30, 7:15, 9:30
 Israel's Pagan
 4:30, 7:15, 9:30

NATIONAL LANTERN ANIMAL HOUSE
 A RIOTOUS COMEDY
 IN A CLASS OF ITS OWN

OPHIE Tel. 618821
 Israel premiere
 From Sat. 4:30, 7:15, 9:30
ICE CASTLE
 * RUDY DENSON
 PARIS

PEER
 Israel premiere
 From Sat. 4:30, 7:15, 9:30
THE MYSTERY-COMEDY THAT TASTES AS GOOD AS IT LOOKS

RAMAT AVIV
 Thursday and Friday night 10, 12
 Sat. and weekdays 4:30, 9:30
 Tuesday at 4:30
DONA FLOR AND HER TWO HUSBANDS

ROYAL
LAST SUMMER
 * BARBARA HERSHEY
 Saturday 7:30, 9:30
 Weekdays 10, 12, 5, 4, 7:30, 9:30

SHAHAF
 5th week
 Weekdays 4:30, 7, 9:30
 From Friday night 9:45, 10
THE BOYS FROM BRAZIL
 * GREGORY PECK
 * LAURENCE OLIVIER
 STUDIO Tel. 298317

STUDIO
 8th week
CALIFORNIA SUITE
 * MICHAEL CAIN
 * BILL COSBY
 * JANE FONDA
 4, 7, 15, 9:30

TOHELET Tel. 448950
 10th week
THE ADVENTURES OF PICASSO
 Weekdays 4:30, 7:15, 9:30

TEL AVIV
 4:30, 7:15, 9:30
CARAMBOLA
 * PAUL SMITH

ZAFON
 5th week
 From Saturday
 * WARREN BEATTY
HEAVEN CAN WAIT
 also starting:
 * JULIE CHRISTIE
 * JAMES MASON
 * DYAN CANNON
 4:30, 7:15, 9:30

TEL AVIV MUSEUM
 36th week
THE LACEMAKER
 4:30, 7:15, 9:30

Halta Cinemas
 Commencing Saturday, June 2, 1979

AMPHITHEATRE
 * BRUCE LEE
 In his last action film
THE GAME OF DEATH
 Saturday 7, 9:15
 Weekdays 4, 6, 46, 9

ARMON
 Saturday 7, 9:15
 Weekdays 4, 6, 46, 9
BATTLESTAR GALACTICA
 * RICHARD HATCH
 * DIKE BRIDGEMAN
 * LOBNE GREEN

ATZMON
 9th week
 Based on the true story of Billy Hayes
MIDNIGHT EXPRESS
 * BRAD DAVIS
 * JOHN HURT
 Saturday 7, 9:15
 Weekdays 4, 8, 46, 9

CHEN
 2nd week
PAPILLON
 Based on the bestselling novel by DUSTIN HOFFMAN
 * STEVE MCQUEEN
 Saturday 7, 9:15
 Weekdays 4, 6, 46, 9

GALOR
 Both films from Friday 10, 9, 7
SCARAMOUCHE
 * URSULA ANONISS
 At 12, 4, 9
SPIDER MAN
 * NICHOLAS HAMMET

MIRON
 8 nonstop perform. Friday
 Sexy film
EMANUEL AROUND THE WORLD
 Adults only

MORIAH
 A great war film
CROSS OF IRON
 * MAXIMILLIAN SCHILL
 * BENTA BERGER
 6:45, 9

ORAH
 Saturday 7, 9:15
 Weekdays 4, 6, 46, 9
 Billy Wilder's newest film
FEDORA
 * WILLIAM HOLDEN
 * MARTHA KELLER

ORDAN
 11th week
 * JANE FONDA
 * JON VOIGHT
 * BRUCE DENN
COMING HOME
 Only screenings: 6:45, 9

ORION
 From Thursday 8 nonstop perform.
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BLACK EMANUEL
 Adults only

ORLY
 7th week
 Ahira Kuroswa's
DERSU UZALA
 Academy Award winner for best foreign film
 Saturday 7, 9:15
 Weekdays 6:45, 9

PEER
 5th week
HEAVEN CAN WAIT
 * WARREN BEATTY
 * JULIE CHRISTIE
 * JAMES MASON
 Saturday 6:45, 9:15
 Weekdays 4, 8:30, 9

RON
 5th week
 Ze'ev Revava's most successful film
SWEET AND SOUR
 Saturday 7, 9:15
 Weekdays 4, 6, 46, 9

SHAVIT
 2nd week
THE BETSY
 Based on Harold Robbins' bestseller
 * LAURENCE OLIVIER
 * TOMMY LEE JONES
 * KATHARINE ROSS
 8:30, 9

Ramat Gan Cinemas
 Commencing Saturday, June 2, 1979

ARMON Tel. 729706
 3rd week
 4, 7:15, 9:30
FOUL PLAY
 HADAR Tel. 731720
 Billy Wilder's new film
FEDORA
 * WILLIAM HOLDEN
 * MARTHA KELLER
 7:15, 9:30

LILY
 4th week
 Woody Allen's
INTERIORS
 7:15, 9:30

OASIS Tel. 799892
 3rd week
 4, 7, 9:30
SUPERMAN - THE MOVIE

ORDEA
 2nd week
DON'T STEAL MY BABY
 4, 7:15, 9:30

RAMA
BLUME IN LOVE
 7:15, 9:30
 Mon., Wed. also 6:30

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ODDS AND ENDS
 * TERRENCE HILL
 * RUD SPENCER
 7:15, 9:30

Herzliya Cinemas
 DAVID Tel. 984021
 2nd week
CONVOY
 4, 7, 9:30
TIFERET
THE THIRTY NINE STEPS
 * ROBERT POWELL
 * ERIC PORTER
 7:15, 9:15

Petah Tikva Cinemas
SHALOM
STUD
 Sat. 7:15, 9:30
 Weekdays 7:15, 9:15
 Tuesday 7:15 only

Netanya Cinemas
ESTHER
 3rd week
MEAN DOG BLUES
 Saturday 5, 7, 9:15
 Weekdays 4:30, 7, 9:15

Holon Cinemas
 MIGDAL Tel. 841839
 Woody Allen's
INTERIORS
 4:30, 7:15, 9:30

International Colloquium
 Religion and Government in the World of Islam
 Opening Session: Sunday, June 3, 1979, 8:00 p.m.
 Chairman: Professor Haim Shaked, Dean of the Faculty of Humanities and Head of the Shiloah Center
 Welcoming Remarks: Professor Haim Ben-Shahar, President of the University
 Lecture (in English): Professor Bernard Lewis (Princeton University)
 "Religion and Government in the World of Islam"
 Closing Session: Tuesday, June 5, 1979, 8:30 p.m.
 Chairman: Dr. Joel Kraemer
 Lecture (in English): Professor R.J. Zwi Werblowsky (Hebrew University)
 "Religion, Society and Politics"
 The lectures will take place in Pastelicht Hall, Mexico Building, Tel Aviv University
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Departure	August 10, 1979	Return	August 20, 1979

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Dick Cavett and Herb Jefferson dispose of a Cylon warrior in the futuristic fantasy "Battlestar Galactica."

Simon which moves from high comedy to low farce to dispatch with a few revealing scenes and ends with a merry disappointment. Based on the Broadway hit, "California Suite" has been adapted for the screen and the four separate episodes have all been interwoven into one story that takes place in a plush Beverly Hills hotel.

THE OBADUATE - Dustin Hoffman end, Katherine Ross find true love in the famous film about a disillusioned college graduate looking for meaning in life and love. Music by Simon and Garfunkel.

HEAVEN CAN WAIT - Joe Fontana (Warren Beatty), a star quarterback for the Los Angeles Rams, is just about to play in the Superbowl, his lifelong ambition, when he is suddenly killed in an accident. He awakes to find himself in a cloud-submerged wasteland, heading for Heaven, but the archangel, Mr. Jordan, (James Mason) discovers that Joe has arrived 50 years early. A celestial error which can only be rectified by sending Joe back to inhabit another body. A delightful, heart-warming, star-studded comedy, an example of Hollywood at its best.

HEROES - This is not a traditional war film as it contains less than three minutes of combat scenes. It is however a moving portrayal of a Vietnam veteran's struggle to survive in a world where insanity may be the most valid life-option. A powerful statement on the results of the Vietnam war.

CONVOY - Possibly Sam Peckinpah's most mature and sophisticated film to date, ConvoY takes a completely simple story and creates a folkballad of high quality. Kris Kristofferson plays "Rubber Duck" the truck driver who leads hundreds of truckers on their trek over American mileage.

DERSU UZALA - A masterpiece of the cinema. A poetic account of the meeting of two men in the wilderness of Siberia. The first is an explorer, the second a Mongolian hunter. The film deals with their adventures and the love and friendship that develops between them. Director Akira Kurosawa presents a magnificent tale of love, morality and human integrity. Superb and magnificent scenery and acting.

A DIFFERENT STORY - Homosexual boy meets homosexual girl. They become companions at first, then friends and finally lovers. Homosexual boy and girl now become straight boy and girl and the tale is one that is no longer different at all.

DONA FLOR AND HER TWO HUSBANDS - Dona Flor is inseparable with grief when her cheating and utterly charming husband Vadinho dies. She remarries the local pharmacist, but longs so for her passionate first husband that she somehow succeeds in bringing him back to life. A warm and saucy Brazilian film.

FEDORA - A sophisticated and well constructed myth about a star who decides to leave her career for a triumphant man and who seems to have captured eternal youth. Under Billy Wilder's superb direction there are excellent performances by William Holden, Martha Keller, Hildegard Knef and Jose Ferrer.

FOUL PLAY - Delightful film starring Goldie Hawn, Chevy Chase and Burgess Meredith. Pope Plus XIII has come to San Francisco and there is a plot to assassinate him. Suspenseful moments with strange looking people and very funny moments with others not so strange looking combine to produce a delightful evening of entertainment.

NICKELDEON - About the birth of the multi-million dollar movie industry. Set in 1910 when for a nickel one could enjoy the Nickelodeon - silent film with live piano accompaniment. Directed by Peter Bogdanovich, Stars Ryan O'Neal, Brian Keith and Burt Reynolds.

ODDS AND EVENS - One of the Toronto Hill. Bud Spencer comedy action. In this one the two pair up against the Miami Metro and create a disaster world that includes friendly dolphins, oxy generators, wrecked cars and stamen in the ambulances.

POCKET LOVER - A delightful fairy tale for the 21st century teenage boys who are shy, stony and wear glasses. Helena, beautiful blonde maiden, falls for the sixteen-year-old shy Julian, wishing him away in her red Masarati to her modern palace at the Henry V apartments in Paris. All goes well until Julian discovers that his storybook princess is really a high-class call girl.

SUPERMAN - A superhero that can only be described in terms of the superlatives it tries to create. Superstars, superstars and super-duper special effects take us from Superman's birth on the Planet Krypton to his arrival at Metropolis as mild-mannered young reporter Clark Kent and Superman, the defender and protector of the forces of good.

SWEET AND SOUR - A semi-slapstick, surrealist film which portrays a couple's attempt to attain middle-class status and to have a child. Though there are some very funny moments the film deals too heavily with stereotypes, and is far below the potential of director-actor Ze'ev Revava.

VIOLETTE NOZIE - Director Claude Chabrol and actress Isabelle Huppert present an intriguing portrait of the young woman who, in 1934, poisoned her mother and father and became part of French folklore. Viollette school girl by day and adulteress by night. Viollette was a liar and an unprincipled plotter for sexual and asexual pleasure. Living in a society in which she could not cope, she turned to murder as her "legitimate" solution. Excellent film.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

MY bobbe never served roast duck, but of course my *sayde* never opened a restaurant.

Crying fowl

I thought of my grandparents during a recent meal at Mijni Zayde's Place, yet another of the Eastern European restaurants that continue to flourish in Tel Aviv. The strictly kosher eating place, in Kikar Atarim, is extremely pleasant, with comfortable furnishings, and friendly and efficient waiters and waitresses, and a guitarist (who eadly does not include a knowledge of Yiddish among his accomplishments).

Wishing to make my meal as authentic as possible, I began with *krepalach*, the Jewish answer to *raufol* and *wonton*. It was only to be expected that I found them a little doughy, but the filling of sploy chopped meat was excellent, as was the sauce of fried onions.

A stuffed cabbage ordered by one of my companions was very good, with rather more flavour than this item usually has. But the prize for the best first course went to the *pupkelech* (gizzards), which the third member of our party tried.

As an interlude, one of my companions had a bowl of soup, a rich satisfying consommé. Unfortunately, the so-called *kneidlach* that came in it were hard little



MATTERS OF TASTE/Haim Shapiro

pellets bearing no resemblance to anything anyone's grandmother would care to make.

FOR THE MAIN course I chose the duck, disregarding the danger

sign on the menu. The bird was listed as being with an orange sauce and this particular dish should really only be ordered in a French restaurant and a good one at that.

The bird was not as crisp as it might have been, the fat still remained under the skin. Despite this, I dug right in and ate away, giving a considerable part of my very large portion to one of my dinner partners.

It was the duck, I think, that did us in. I got off lightly with a brief bout of diarrhoea. My friend was less fortunate and was up most of the night.

The other main courses, tongue and braised beef, were both good, as were the *fasirnee* and salad that accompanied them.

The strudel proved to be a disappointment, made as it was with an ordinary cake dough. The coffee was of the kind known as *oefé* bote. To accompany our meal, we had draught beer, an excellent drink for this type of cuisine.

The bill for two came to about IL600.

IT IS TRUE that my *bobbe* didn't cook duck, at least not when I knew her; but I have made roasted duck from time to time and have found that it is possible to get it crisp and tasty.

As a first suggestion, I would say that it is wise to cut the bird into serving pieces before even cooking it. As many people have found to their chagrin, a roast duck is not easy to carve at the

table. It should be noted that a duck usually does not go very far and that it is necessary to have at least one duck for every four people.

One way of making sure that the duck won't be too fat is to follow the practices of the Chinese, who immerse it in boiling water for about 10 minutes before the actual cooking. This serves to soften the fat under the skin.

Following this, I rub the duck inside and out with salt, pepper and crushed garlic. After piercing the skin with a fork, I roast it on a rack, skin side down, in a medium low oven for at least an hour.

At this point I turn the pieces over, pour off the fat and continue roasting for another hour. It is then that I would turn up the oven to hot and cook the duck for another 10 minutes to make it very crisp.

To ensure further crispness, I sometimes brush the duck with plain water before turning up the oven. In place of the water, I occasionally use any acid fruit juices, such as orange, cherry, lemon, apricot or apple juice.

I tend to steer away from orange, simply because it immediately calls for comparison with the famous French dish. Any other fruit juice gives evidence of greater imagination and allows the cook greater freedom. □

New TV show crafted on arts



Jennie Linden plays the mother of "Little Lord Fauntleroy." (Monday, 17.30).

MEDIA WEEK/Nechamah Golomb

YET ANOTHER TV series makes its debut this week. The Spice of Life (Monday, 21.30) will be a monthly magazine programme on culture and the arts. The first in the series will feature Adi Etzlon-Zak and Ruth Elshol in Luolano Barlo's *Sagouza*, as well as an interview with Meir Wieseltier.

Legal Aid is the title of the final play in The Sinners series (TV, Sunday, 22.00). Tom Flynn doesn't believe that he is the father of Della Garty's unborn child and his father refuses to pay her any money, implying that Tom is only one of several possible fathers. But her father, incoherent, decides to sue the Flynn's.

The Wednesday film is Garson Kanin's *They Knew What They Wanted* (TV, 22.00), starring Charles Laughton and Carole Lombard. The film tells of a well-established farmer of Italian origin who chooses a wife by correspondence. The only problem is the age difference between the farmer and the young, attractive blonde who answers his letters.

The 1979 Israel Song Festival will be rerun on Sunday (TV, 22.30). Performers include Gitt Shoval, Haim Zadak, Maya Casablanca, Tzvika Pik, Hedva Amrani and, of course, Gali Atari.

Cleo Laine sings some of her most popular songs when she appears in a performance with the Edmonton Symphony Orchestra (TV, Tuesday, 21.30).

In this week's episode of *Upstairs Downstairs*, Your Obedient Servant (TV, Wednesday, 20.00), Hudson's secretive behaviour arouses suspicion in the Bellamy household. The butler's brother and family have arrived unexpectedly in London and Hud-

This Week in Israel - This Week in Israel - This Week

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הכנה מן האוכל

Main course

ON THE TOWN/Josh Gressel

A JEWISH ruler in Samaria Are we seeing a modern He offers money or another history? "Everyone will interpret vineyard in exchange. His what he wants from the play," neighbour politely refuses, answers director Ian Ronen explaining that he inherited the land ly, and he sounds sincere. "It fell into a period which was fitting — we didn't plan it that way," Ronen explains. "Our pur- comes from Kings I, Chapter 21 — pose was to show government in- the story of King Ahab. In the the chapter, Ahab's wife Jezebel citizen, how it manipulates the arranges for Nabot, the neighbour, to be framed for, the blemishing God and the king. ago, backs him up. "The central Nabot consequently was stoned to death and Ahab legally took the land. Of course, I have to admit that if it makes a political statement relevant to today, I'm very happy."

The story is 2,800 years old. It was to show government in- the story of King Ahab. In the chapter, Ahab's wife Jezebel citizen, how it manipulates the arranges for Nabot, the neighbour, to be framed for, the blemishing God and the king. ago, backs him up. "The central Nabot consequently was stoned to death and Ahab legally took the land. Of course, I have to admit that if it makes a political statement relevant to today, I'm very happy."

This biblical tale has been dueted off and repackaged in Lunch, a play which will have its premiere Saturday night by the Kian Theatre. Dressed up with actors in tuxedos speaking Ben- Yehuda Hebrew, the play could as be seen by the audience as a government manipulated by they plan "legal" means for tak- story of a weak Jewish king ruled by his amoral wife. stop gluttony becomes a multi-

THE FOCAL point of the play is food. All action takes place around an elegant dining table, where course after course are lavished upon the schemer as they plan "legal" means for tak- stop gluttony becomes a multi-



Aliza, Ronen and Bassem Gabbat are served 'Lunch' by waiter Yigal Levi.

faceted metaphor for temple betrayal, wealth — and ultimate power.

"The decisions which affect the common citizen are usually made by leaders as they pick their teeth over a sumptuous meal," Ronen said.

Actress Aliza Rozen, who plays Queen Jezebel, literally has to eat from the time the curtain rises until the play's end. "I thought I'd enjoy that part of the role much more than I really do," she said with a smile. "I don't eat all day because I have to eat so much on stage — but I really cannot enjoy it even then because of the excitement. And quite often the soup's cold by the time I get it."

The central characters are served throughout by two black-coated waiters, whose lugubrious mien and exaggerated flourishes when serving are an obvious parody of modern political state dinners.

"I went to the King David Hotel and asked the manager how they put together one of those extravaganzas," Ronen said. "The actors went through hours of instruction."

The actors learned their roles as waiters well, even to the point of announcing each upcoming course to King Ahab and Queen Jezebel — in perfect French. □

Talking pollytics

Ephraim Kishon

IN THE beginning there was my daughter Renana, thoughtfully pushing chairs under me whenever I come to table. Next my middle son Amir enquired whether I would perhaps like him to wash the car. Then the little women joined in, volunteering her opinion that I'd been writing some terrific pieces of late. "Sorry," I told them, "you're not getting a parrot."

The red light had started blinking in my head some time ago — to be precise, on the day the three of them had come home raving en masse about the parrot my neighbour Selig had bought on the world market. The way they told it, this parrot talked several languages, laughed — a sort of bubbling laugh like Count Dracula, such fun, Daddy — and occasionally went "rrrrr" like a real alarm clock.

"It's true," Felix Selig confirmed when I met him, black rings under his eyes from lack of sleep. "You want to buy him?"

I DID NOT. Why should I buy a parrot from Felix when I already have a parrot at home? Yes, because I nearly forgot to mention that one day we suddenly found ourselves in an *mnasse* in old Mr. Ziobnik's petshop, whence we emerged with one promising talent of grey-green plumage. "Look here," I had warned old Ziobnik, "the beast can talk its head off for all I care, but I want no oolooks ringing in my house all night."

Ziobnik gave me his word that his parrot would behave like a human being and only talk. "Them Grey Africans are the smartest of the lot," he explained. "Listen, this friend of mine, this cop, he told me how one day the phone goes at the station, he picks it up, somebody tells him a large cat has just entered the room. 'So?' says my cop. 'For that you got to call the police?' 'No,' says the voice, 'but this is the parrot speaking.'"

Ziobnik roared with laughter, sobered abruptly, and offered me some brief notes on parrot-rearing. A parrot is a grounded bird, he said, fond of company, tickle and tick-prone. You've got to first teach him to perch on your finger, then you can start the talking drill. Every success is to be rewarded with a peanut. And watch out for his bill or he'll nip you, the little bugger. "Bigger?" I said. "Maybel it's a buggeress?"

TURNED out there's nothing. A parrot has no thimmaraffig, no nothing, it's a positively Victorian bird. It doesn't breed in captivity, if at all. When you put a male in its cage it clams up and won't say another word, not even for a banana. Parrots are born bachelors, firm puritans whose sole passion is talk-talk, just like politicians. "Leave it to me," Amir promised. "In a week he'll greet every visitor to the house with a great *shalom!*"

At home my son promptly set down before the cage, put in a finger as instructed, yelled and took it out again, and began the first lesson:

"Say shalom! Say shalom! Say shalom! Say shalom! Say shalom!"

Space doesn't permit reproducing the text in full, but it was Amir who ate the peanuts that night. Throughout the marathon lesson, our parrot kept staring at him with glassy eyes and remained as mute as the goldfish in Ziobnik's shop. Visitors made us feel terrible. "He's a bit out of sorts today," we'd mumble apologetically.

Amir kept it up staunchly for three weeks, at the end of which we decided Ziobnik had sold us a deaf-mute. We had tried everything. We had pleaded with the animal, scratched, tickled, bribed it with nuts — nothing. Apples — the glass treatment. Our dreams of ehalom appeared as unattainable as peace.

AND THEN, on that unforgettable morning when my important overseas call finally came through and I could hardly catch a word over the buzzing line, I suddenly heard loud and clear behind me:

"Say! Say! Sayasaysay!" So he'd caught on after all, had he, even if he'd rather got hold of the wrong end of the stick. Still, it proved he was teachable, drillable, talk-to-itive. All it wanted to make him speak, apparently, was an overseas phonocall, meaning our bright bird had to feel sure he was being a nuisance.

Amir, at any rate, declared there and then he'd make the bloody bird say "ehalom" or pluck all the feathers from its tail. What's more, my clever boy recorded himself on tape in an endless loop, as follows: "Shalom! Shalom! Shalom!" The tape ran beside our parrot's cage till the batteries gave out — nothing. A few days later, on the other hand, right in the middle of Mabat, our Polly cooked her head at us and screeched:

"Who! Who-who! Who-who-who!" What who? Why who? Who who? The beast must be bonkers, said my wife. I myself decided we'd call her Whowho from now on. "We've got to meet the bird halfway," I explained to my family, "shalom or no shalom." No shalom seemed more likely, because on the following weekend Whowho started all of a sudden to bark.

"Bowwow!" she went. "Grrr-wow!" Our bitch Max must have had a long-distance call. Max herself responded with a fierce back-bark, and also then these two talk to each other all day, except when we have visitors and Whowho clams up.

referees on TV, and practises it between sayaysay in the middle of the night. Yes, and how many times can a man wake up in the middle of the night from dreaming he's Aulcie Ferry?

SO AFTER one particularly bereft night I dropped in on old Ziobnik.

"Our parrot barks by day and whistles by night," I said accusingly. "You gave me your word!"

"Na," said Ziobnik, "what do you expect? You got to cover its cage at night!" He sold me a thick plastic cover right away, made in Belgium and guaranteed whistleproof. That evening I put the Whowho-hood over the cage, went to bed and slept like a log. Till 8 a.m., when the little woman got up and removed the hood.

"What's this," she said, "a prison?" She was right, humansly speaking, but I did sometimes feel it was a pity that Whowho couldn't fly. Especially when Renana caught the flu, and our parrot began to cough. She's very attached to Renana altogether, is Whowho, which proved disastrous on one occasion.

Renana is a prudent little girl, and when she's at home alone she never opens the door to strangers without first asking "Whoist? Whoist?" in her childish treble. On that fateful Wednesday it was Whowho who stayed home alone, meaning — without her usual appreciative audience.

At 5 p.m. the laundryman arrived with our washing and rang the doorbell.

"Whoist?" came a childish treble from within.

"The laundry," said our laundryman.

"Whoist?" from within.

"The laundry!"

"Whoist?"

"The laundry!"

"Whoist?"

"LAUNDRY!"

This went on for quite a while, the poor man ringing and crying laundry, laundry, and Whowho coming back with this latest variation on her name, "Whoist?" We don't know just how long the drama lasted, but when we came home at 7 we found our garden sprouting underpants, and the rest of our linen on the doorstep, scattered like Diaspora Jewry. The laundryman, we heard, had been carried off screaming in an ambulance. We ourselves opened the door carefully, to be greeted by hoarse shouts:

"Laundry! Laundry! Laundry! Laundry!"

Which, added to the rest, made for quite a vocabulary: "Whowho. Say. Bowwow. Cough. Whoist. Laundry." And the other day, to come to the point of our tale, history finally did the trick. Along with everyone else, that is, we have been sprawling for hours in front of the television set, watching the long peace-making process from Camp David to El-Arish, its endless speeches and quotations prominently featuring one single word, peace, you guessed it, shalom.

And last Monday evening Whowho cracked. "Shalom!" she screeched. "Shalomshalomshalom!" Out parrot had become a dove. She's been at it all day since: peace, permanent peace, peace now, shalomshalom. We've sent off congratulatory cables to Mr. Begin, President Sadat, Jimmy Carter and old Ziobnik. □ Translated by Miriam Arad. By arrangement with "Ma'ariv."

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The war of the festivals

CURTAINRAISERS / Catherine Rosenheimer



Deutsche Opera Berlin's staging of "Nabucco" by Verdi at the Caesarea Amphitheatre.

WHILE Caesarea and BeerSheva established peaceful relations at the beginning of this week, a battle continues to rage between Tel Aviv and Jerusalem. Mainly a war of words, it is being fought over something that should optimize harmony and cordiality. The two opposing "generals" are the director of the recent Jerusalem Spring Festival, Avital Mossinohn, and the director of the forthcoming Israel Festival, Ya'acov Bistrizky.

Mossinohn's views were aired in these columns last Friday. Bistrizky, in a recent interview with *The Pool*, charges that the festival situation in Israel reeks of what he terms "inflation and devaluation." He speaks out of a lifetime's experience in organizing cultural events in his native Poland, as a former cultural attaché of that country in Vienna, and as director of the Rubinstein Piano Master Competition in Israel, where he settled in 1972.

"Not every concentration of artistic events deserves the high-sounding title of festival," says Bistrizky.

His criticisms are aimed mainly at the Jerusalem Festival, but they are also directed at the so-called "Kfar Sava Festival" which, he says, was merely the last-overs from Jerusalem, and the "Ein Gav Festival" — a week of events of no great note.

"A festival worthy of the name is a concentration of events on one high artistic line and standard — a combination of the best of the country's own talents and the best we can afford to bring from abroad. If it is not a concentration of high-quality events, it has failed."

In total contradiction to Mossinohn's charge that Bistrizky is copying his idea of clowns performing in the streets, Bistrizky deprecates the very idea of having clowns as part of a serious festival. It reflects poorly on Mossinohn's artistic judgment, he says. He is even more outraged by a statement made by Mossinohn in a recent feature in *Ha'arets*.

"He went on record as saying that, once Jerusalem's Sultan's Pool has been rebuilt and adapted as a permanent theatre, there will be no need for the Caesarea Amphitheatre. The audacity of it! Caesarea is one of our finest pearls: what does he think we're going to do with it? Push it into the sea, or perhaps give it back to the Romans?"

Added to which, both technically and geographically, the Sultan's Pool can never be used for high-quality concerts, ballet or opera. Its location presents tremendous acoustic problems. When last year's Independence Day concert was held there, Professor Meitner, our leading acoustic expert, was called in, and he requested that, among other things, all the chairs be placed at an angle. Along came Mossinohn and had them all straightened, because he felt they would look better for the TV cameras that way.... The result was that people had great difficulty hearing from many parts of the audience.

"Another disadvantage of the Sultan's Pool is that all traffic has to be re-routed when it is used for a concert — obviously not something that can be done except on very special occasions."

Bistrizky also has criticisms of the Jerusalem Festival's choice of repertoire.

"One 'La Mama' theatre does not make a festival. Most of the events were artists or programmes that would have been appearing here in any case. Worse than that, the Jerusalem Festival management made questionable deals with various impresarios, to keep shows out of Tel Aviv. To prevent a theatre like 'La Mama' and an international artist like Charles Aznavour from appearing in Tel Aviv is surely taking Jerusalem patriotism too far."

OF 85 PERFORMANCES in the framework of the Israel Festival, 30 will be in Tel Aviv, 30 in Jerusalem, and 12 in Caesarea. The remainder will be divided between Haifa, Rehovot, Kfar Sava, Kiryat Shmona, Beit Sha'an and Kibbutz Ein-Hashofet, in an attempt to bring at least a part of the national festival to more outlying areas.

This year's festival, opening on July 3, is Bistrizky's third. For a variety of reasons, both with regard to his personal reputation and because of political-cultural budgetary uncertainties, he is sponsoring the festival and its chief sponsor, the Arts Council, has understandably been that it should be an exceptionally fine one, both artistically and administratively.

The 1977 festival, the first he directed, was considered highly successful, its main theme being the 200th anniversary of Beethoven's birth; it included a full production of *Fidelio* and the

Stuttgart performance of the *Missa Solomnis*.

Last year's 80th Anniversary Festival was also enthusiastically acclaimed, suffering a series of misfortunes. The planned production of Yosef Tal's opera, *Ashmedai*, had to be scrapped for budgetary reasons; Bistrizky himself was taken ill at a critical stage of the planning, and only returned to full activity at the end of last year. Organization of subscriptions, ticket sales and advance publicity all suffered, and he has therefore been at great pains to ensure that these, as well as the repertoire itself, should be as perfect as possible this year.

"This time I am confident that we have a real festival," he says. The emphasis is on Mediterranean themes, as regards both artists and the works they perform. The opening concert, on July 3 at Jerusalem's Binyehel Ha'bama, includes the world premiere of Israeli composer Yosef Tal's Symphony No. 3, as well as Egyptian composer Abdel Rahim's Introduction and Rondo, "Baladi." Italian tenor Luolado Pavarotti will sing bers for the first time, in a concert by the IPO conducted by Zubin Mehta.

Bistrizky notes that personal invitations to the festival have been sent to Abdel Rahim, as well as to the Egyptian trio who played during the peace signing

ceremony at the White House.

"We expect an answer from them shortly and would be happy to include the trio in our programme even at this late date. For next year's festival, we are hopeful that the Cairo ballet company will participate — they have a very fine reputation."

The Deutsche Oper Berlin's fully-staged production of Verdi's *Nabucco* will doubtless be the highlight of the festival, with its cast of over 200. The German government has sponsored the event, together with the Berlin Opera Ballet's "Cinderella" with Galina and Valery Fanyov as guest stars, to the tune of DM.1.6m., which German Embassy sources say is unprecedented sum. The Israel Festival itself is contributing a "mere" IL2m. from its own budget.

Two other foreign ballet companies will also be appearing: the London Contemporary Dance Theatre, with a programme on biblical themes, including a work entitled *Khamsin*, and the Australian Ballet with *Don Quixote*, choreographed and produced by Rudolf Nureyev. An additional dance programme will be provided by the Spanish Paco Pena flamenco dance company.

Both the Berlin Opera and the Australian Ballet Company stipulated that they would be prepared to perform in the Caesarea Amphitheatre only if



Venezian mezzo soprano Christa Ludwig.

in this country, and hopefully the local version will be as successful as the one I saw at London's Marmalade Theatre.

Another local theatre making a well-deserved first appearance in the festival is Eric's Puppet Company, created, designed and directed by South African-born artist Eric Smith. The programme is far removed from the popular children's fairytales and television series so far undertaken by the company, and the fulfillment of a long-nurtured dream of its creator: a very adult performance of Rossini's opera, *Italiana in Algeri*, commissioned specially for the festival.

It is somewhat ironic that it is only after tremendous success in a series for German television and inclusion in a recent London puppet-festival that the Israel Festival management has seen fit to include Eric's puppets in its programme. Other varied fare for theatregoers includes the Amphitheatre of Athens with Aristophanes' *Lysistrata*, and the Italian Compagnia Ferruccio Soleri's *Anthology of Commedia Dell'Arte*.

Musical Artists this season include harpist Marisa Robles, Russian-born harpichordist Boris Berman, and mezzo-soprano Christa Ludwig. The Cameron Singers, the Israel Baroque Players, the Jerusalem Symphony Orchestra and the Rina National Choir complete the very varied musical programme.

THE ISRAEL Festival's budget, a matter that has given rise to considerable controversy in recent years, totals IL85m. this year. Of this, IL2m. comes in the form of subsidies from other countries, IL12m. is a grant from the Arts Council, and IL2m. is covered by ticket sales.

Bistrizky finds it somewhat absurd that part of this festival's budget has to be re-allocated to cultural institutions which are themselves government subsidized. He feels that each publicly funded performing company of suitable standard should be obliged to contribute some premises to the festival out of its own annual budget, rather than have to transfer subsidies from one pocket to another in some peculiar administrative game.

He would also like to see all the existing festivals brought together under one management, with Jerusalem as the theatrical centre.

The infrastructure of Jerusalem demands the most serious cultural events. The city has an international name, and is insufficiently exploited theatrically. When Sherover built the Jerusalem Theatre, his dream was of a permanent theatre in the capital, not just a hall for hire. The city could be an international theatre centre, the whole year round, with a drama festival at Easter. And Ein Gav would lend itself perfectly as the site of a kibbutz movement festival during Succot.

A first step in putting Jerusalem, and the Israel Festival, on the map in terms of top international theatre has already been made. As reported by our theatre critic, the festival is already working on a production of *The Golem*, directed by Peter Brook, jointly with England's National Theatre and the Institut of Theatrical Research. Meanwhile, the 1978 Israel Festival, opening in Jerusalem on July 3, and winding up in Caesarea on August 12, promises a wide variety of international and local fare. □

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THE ROYAL Shakespeare Company's Bill Homewood and Estelle Kohler have just finished several weeks of performing light musical entertainment as part of the Jerusalem Spring Festival, but the part of their repertoire which inspired the most commotion was their enactment of "Song of Songs."

"We have had quite a few people eager to discuss their translations of 'Song of Songs,'" Homewood says. "And we are finding this trip an extraordinary fulfillment even beyond the performances themselves. It was privilege enough to be able to perform Solomon's songs on an important stage in London, but to come here was a dream come true."

Kohler has been a leading lady in the Shakespeare Company for 10 years, and Homewood is the man they call when they need a singer/actor/guitarist. They discovered a joint interest in poetry and language last year in Israel which is when Estelle examined the feasibility of putting her much loved poetry on the stage. With Estelle staging and Bill composing it came to be.

Avital Moselesohn of the Jerusalem Theatre saw them performing the finished product in London and invited them to do a full programme here.

They found the New English Bible translation "full of integrity," as they put it, and worked from there, getting help from critics, translators, Bill's father, who is a minister, and the British Museum Library. They also put in enthusiasm and visual content, to make the poetry come alive.

One of the lovely things about English poetry, Bill says, is that its musicality comes out of the argument. "The performers' job is to be as close to the poet as possible, not like a violinist sight-reading, but like a violinist who has played the same piece with pleasure for 20 years. 'Surely that is our job, to serve as the meeting point between biblical scholarship and the public, to make the poet's imagination leap out.'"

Problems of enactment were many. Although "Song of Songs" is in the form of a dialogue, there are other voices. To invent a convention which the audience would understand was difficult. Bill turns his back, or speaks from a shadow when he is supposed to be another person.

RELAXING at Mishkanot Sha'ananim with poet Marola Falk, whose own translation of "Song of Songs" has recently been published, the three discussed problems of performing and creating the Bible as an art form.

"Take this part," Marola says: "Who is this that cometh up from the wilderness; Leaning upon her beloved? Under the apple tree I awakened thee; Where thy mother was in travail with thee; There was she in travail and brought forth. 'Why would she be trying to turn him on by recalling a place where his mother was in labour with him? The word in Hebrew can mean either labour or con-

ceive, so it is where she was making love, not where she was in actual labour. That makes it a lot sexier." Bill: "I guessed that this must be another culture and that being in labour has some ripe overtones." Marola: "In any culture labour is painful." Bill: "It is a moment of earthly wonder, isn't it." Estelle: "I wonder if we could change it?" Bill: "No, we mustn't. The translation has to stand. You lay yourself open to criticism from reviewers, don't you, which isn't fair. They start seeing you as a writer." Marola: "I'm not criticizing your choice, just showing you that they haven't just taken a word and translated it, because the problems of translation and interpretation are immense." Bill: "We had to strike a difficult balance. Unless we had the writer there at rehearsals with us we couldn't change the text ethically." Estelle: "That is the same with classical texts like Shakespeare. One tries to stick to the text, find out the meaning and justify it." Marola: "The problem with Bible translation is that you are neither doing a classical text nor total translation."

Flair

BRIDGE George Levinrew

THERE IS a wealth of fascinating play by the world's best bridge players in this year's record of the 1978 Olympiad, published by the American Contract Bridge League. More than 215 deals are presented in depth, including today's deal played by Eric Murray and Tommy Kehela of Canada. (V World Fair Olympiad, paperback, A.C.B.L., 2200 Democrat Road, Memphis Tennessee, 38118, U.S.A., \$8.00 by surface mail.)

West ♠ K 7 5
♥ Q 10 9 3
♦ Q 8 4 2
♣ 6 4 2

North (D) ♠ J 4 3
♥ K J 7 5
♦ K 9 2
♣ A J 8

Murray South ♠ A 10 8 8 2
♥ K J 7 6 5
♦ Q J 10 7 5
♣ A 7 6 5

East ♠ Q 8 6
♥ A 8 7 5
♦ J 10
♣ K 9 8

Most of us would not dare to bid as Murray did on today's deal, and few

of us would have the flair to make the seemingly impossible contract. Kehela opened with one club. East bid one heart, and Murray bid one spade. So far the bidding was routine. Then West jumped to four hearts. This was followed by two passes and what was Murray to do? He decided to go for broke. He bid four spades!

A heart was the opening lead, and prospects were poor for the declarer. There were one heart loser, one diamond loser, two club losers, and the ace queen had to be located. The first trick was won by East with the ace. The diamond jack was returned and won in dummy with the king. The spade king was played. Then spades were successfully finessed and the suit was closed. A low diamond was led and passed to the 10. On a heart continuation, a club was discarded by South and won by West with the queen. This established the heart jack for the discard of another club by South. Thus the contract was made, losing only two hearts and one diamond but no clubs.

Bridge players will enjoy many victorious hours following the Olympiad players. The book is highly recommended.

BRIDGE CALENDAR

Coming Events

June 8, Jerusalem, at the Diplomat Hotel. Friday, June 8, 8 p.m. Hesse Cup for pairs. Saturday, June 8, 8:30 a.m. Adler Cup for Swiss teams of four.

July 18-22 Bridge holiday in Eilat at the Shulamit Gardens Hotel. For information phone evenings to Dalia Adania, 2848.

Results

Teams to represent Israel in the European Bridge Championships, June 30-July 14; Open Team: Julian Frydman, Elyakim Shaufel, Adriel Schwartz, Abraham Stampf, Michael Hochstein, Yehayahu Levi, David Barak, non-playing captain. Women's Team: Ninetta Brechner - Esther de Louw, Hanita Melech - Vera Shaufel, Gizi Kraus - Arnona Span, Zvi Ben-Tovim, non-playing captain. Haifa: Pairs-Haadiop Tournament: Scores in match points, four rounds average 1244

1. Almosino - Gal Shmuel 1468, 2. Mrs. Gad - Mrs. Kalkstein 1428, 3. Mrs. Gileadi - Mrs. Rothstein 1421.

Mixed Pairs: three rounds, average 1480

1. Mrs. Uziel - Eliahu, 1819, 2. Mrs. Pal - Dr. Vroman 1870, 3. Dr. Markovits - Prof. Galil 1669.

Duplicate Bridge

There have been requests by tourists and others for information on the dates and places of regularly scheduled duplicate games. There has been frequent changes in the schedules of the 20 branches of the Israel Bridge Federation. Each branch is requested to mail its schedule to the column.

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Bungling do-gooders

THEATRE/Mendel Kohansky

I ADMIT that I want to see *A Bicycle for a Year* slightly prejudiced. I had seen on television several evenings earlier, a perfectly awful documentary about the Haifa Municipal Theatre's Project Group in Kiryat Shmona, which would have bored me out of my mind had it not irritated me so much, especially that appalling closing scene with Nola Chilton, the project's initiator and guiding spirit, having a fit of hysteria on the screen in front of two million viewers.

A Bicycle for a Year is built around the experiences of nine actors (the term "actor" is used here loosely) who went to Kiryat Shmona for a year (the term was eventually out down to 10 months) in order to help the community, especially the children there, by teaching them drama, giving performances for various social groups, and altogether brightening up drab lives. The text was moulded into shape by Itzik Weingarten, who is also one of the participants, and the show was directed by Nola Chilton.

As we learned from the TV documentary, the project was not an unqualified success. The city fathers and other local luminaries did not take kindly to the guests from the big city who came to do good. Which should have come as no surprise to anyone: it is well known that do-gooders are not liked by the objects of their attention, who see in it a blow to their self esteem.

This rule applies to the theatre as it does to all other spheres of life. British producer Joan Littlewood was taught a bitter lesson with her Theatre Workshop, which she established for the benefit of the working class. It was a great success — with the middle class; the working class stayed away in droves.

NONE THE LESS, *A Bicycle for a Year*, with all its failings, does not lack honesty. When the nine young people arrive in Kiryat Shmona and tell the children there that they have come to stay with them for a year, the children ask "Why for a year?" and the guests find themselves embarrassed.

When their stay is over, and they say good-bye to the children, whom they have befriended, one of the boys asks an actress — the glamour girl of the group sporting huge sunglasses and a bare midriff — to give him her bicycle. The girl refuses, then, stricken by

remorse, comes back with the bicycle. The boys look at it with contempt: "It is only an old bicycle," he says, and kicks it over. Apart from that, the show is a self-congratulatory report on the success of the Project Group's efforts. In the beginning we see the children, some of them real tough numbers, refusing to cooperate with their new teachers; but in the end all is sweetness and light, even the toughest boy, the one who was ready to strike the actor who refused to let him play dominoes during class, has become a real boobe. There is a touching farewell scene, presents are exchanged, one boy comes in with a pan of fish his mother cooked for the actors to eat on the bus.

I do not know if any Kiryat Shmona residents saw the show, or if they did, what their reaction was. Had I been a resident of the town, I would have walked out in the middle, offended by the show's patronizing tone, with the nine would-be actors wallowing in self-satisfaction at being so public-minded, generous and self-sacrificing, doing so much good for those poor inhabitants with their bad habits and general lack of culture. "We learned more from you than you learned from us," says one of the members of the group.

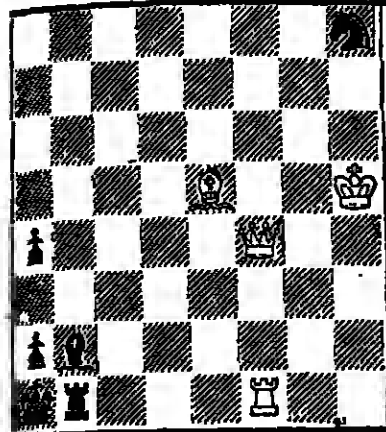
Patronizing as this statement is, it is probably true. If one is to judge by the clumsily amateurish clowning act two members of the group put on in a class (one kid shouts "I saw better clowns in the circus"), the children indeed could learn very little.

THE QUESTION that comes to mind is why the Haifa Municipal Theatre did not send some real actors to Kiryat Shmona — mature people with sufficient experience to carry out the noble mission, instead of that group of stage-struck youngsters with plenty of good will but little else to offer, especially by way of acting skill. Their ineffectuality is reflected in *A Bicycle for a Year*, which is merely a collection of banalities without esting foot in the town.

I find it unfair that the Haifa Municipal Theatre should pain this off on the public as theatre. I also think it is unfair of the Haifa Municipal Theatre to mislead these young people, some of whom may have talent, into thinking that what they are doing here is acting. □

CHESS
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ART GUIDE

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JERUSALEM MUSEUMS

Opening Exhibitions: Birds in Art. Yehoshua Weinfeld: Forms of Visual Images. Deals with the conceptualization of the ways and forms in which visual images arise in an artist's mind. Inventories of images, ranging from the naturalistic to the totally abstract. Exhibit of the Month. "Messias Receiving the Ten Commandments," 17th century tapestry after Raphael, stood by H. Soydam. Exhibition. From still life to Objets. Deals with different attitudes toward the object, from 17th century Dutch painting up to the present day, the object itself becoming part of the work of art.

Israel Museum. Exhibitions: **Poets Painting by Egyptian Childs.** Arts in Palestine in the 19th Century. Street Art.

Rockefeller Museum. Exhibitions: **Workshop Exhibition of Houses and Buildings in Tel Aviv: Art of the Sixties.** Europe and America: New Acquisitions — selection of 20th century paintings, sculptures, drawings; **Israel Photography — Acquaintance** 1974-75; **Israel Art Collection** — New Acquisitions; **Etchings** Mendelsohn, Drawings of

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June 11, 18 and 25 — 8.00 p.m. — Social Dancing (over 40)
TUESDAYS:
June 5 8.00 p.m. — Irgun Olai Holland (Programme in Dutch)
June 12 and 19 — 8.00 p.m. — A.A.O.I.
June 19: 8.00 p.m. H.G.B. EVENING — Living Newspaper — co-sponsored by the Jerusalem Post and Hinchout Olai Britannia

WEDNESDAYS:
8.00 p.m. — Folk Dancing (over 40)
8.00 p.m. — VIP SINGLES (over 40)
June 9 — Slide and Song from Japan — Talbi Ben Ahi
June 16 — Varda Wicoitar: "Between Him and Her"
June 20 — Prof. Aharon Enker: "Legislation against Crime"
June 27 — Social Evening

THURSDAYS:
8.00 p.m. VIP SINGLES (under 40) — June 7: Yagkov Snir conductor "Collegium Maelotum" — Aacotat Musik
June 14: "Mohr — Seven Frames" with talk on Israeli Film Making
June 21: PANTOMIME — with Boris Swidenaky
June 28: "Roots — Why I Would Like to be an Archaeologist" — Ralph Hadani

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Bob Hatefuoth. The Jewish diaspora, past and present, presented by the most modern technology and graphic techniques. Films, slide shows, audio-visual presentations, displays, computer terminals, etc. In the exhibition gallery. "Image Before My Eyes" — a photographic history of Jewish life in Poland (1894-1938) in conjunction with the exhibition: "The Life that Disappeared" (Jewish Life in Poland, 1898-38), slide show by Roman Vthinas, daily.
Visiting hours: Sun., Mon. 10 a.m. — 8 p.m. Tue., Wed. 3 — 10 p.m. Thur. (eve of Shavuot) 10 a.m. — 2 p.m. Fri., Sat. closed.
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EXHIBITIONS
Isart Deltory, 00 Dordon St. Moary Shitonslari; Now works, 1970/75, until June 3. David Mosholim; A Light on 4 Shagov, 7.5-21.0. Opening 7-6, 4-10 p.m. 10 p.m.

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THIS WEEK at the TEL-AVIV MUSEUM

VISITING HOURS
Tel Aviv Museum, 27 Sderot Shaul Hamalach
Thur., May 31, 10.00 a.m. — 2.00 p.m.; Fri., June 1 (Shavuot), the Museum will be closed. Sun. — Thur., 10.00 a.m. — 10.00 p.m.; Fri., 10.00 a.m. — 2.00 p.m.; Sat. evening, 7.00 — 11.00 p.m. On Saturday mornings the Museum is open to the public, 10.00 a.m. — 1.00 p.m. Admission Free. Thus, June 2, the Museum will close at 3.00 p.m. because of the preparations for the "Little Tel Aviv" celebration.
Library: Sun., Mon., Wed., 10.00 a.m. — 4.00 p.m.; Tues., Thurs., 10.00 a.m. — 1.00 p.m.; 4.00 — 6.00 p.m. (Thurs., May 31, the Library will be closed in the afternoon; Fri. the Library is closed).
Helons Rubinstein Pavilion: Thur., May 31, 9.00 a.m. — 3.00 p.m.; Fri., June 1 (Shavuot), the Pavilion will be closed. Sun. — Thur., 9.00 a.m. — 3.00 p.m., 4.00 — 7.00 p.m.; Fri., 9.00 a.m. — 2.00 p.m.; Saturday evenings the Pavilion is closed.

EXHIBITIONS
Art of the Sixties: Europe and America
Ludwig Museum Collection, Cologne
New Acquisitions
Selection of Twentieth Century paintings, sculpture and drawings.
Israel Photography — 1978/79 Acquisitions
* Helons Rubinstein Pavilion
"There is something to it, after all"
Exhibition-workshop on buildings in Tel Aviv.

MUSIC
Saturday, June 2, 8.30 p.m.
Guest artist (England): Caroto Rosen — Contralto, Jonathan Zak — piano.
Programme: "From the Diary of Virginia Woolf" by Argente, and songs by Handel, Purcell, Mendelssohn, Wolf, Schumann, Liszt, Britten.

GUEST LECTURE
Prof. David Rosand (Dept. of Art History, Columbia University) will lecture on: "Love in Context: Neoplatonic Imagery in its Social Setting." Images by Correggio, Michelangelo, and Titian's Venuses. (Lecture in English)

لقد من الاصل

"IT'S A BEAUTIFUL day, ladies and gentlemen." The voice with the New York accent projects well over the loudspeaker system. "Welcome to the game. And now batting..."

Among the assembled are young Jews from the U.S. and Canada; a group of slightly older vintage, hailing from Venezuela and Mexico and now residents of Tel Aviv and Ashkelon; battle-hardened U.S. Marines and young, clean-faced recruits; journalists from *The New York Times* and *The Washington Post*; and the U.S. Ambassador to Israel.

What a strange conglomeration! What could have possibly brought all of them together in that spot? Softball.

On Saturday, March 17, 1979, at Kibbutz Gezer, the Israel Softball League opened its first official season of play.

Israel? A softball league? What has all of this to do with American Ambassador Samuel Lewis?

AFTER several years of informal "exhibition" play a young lawyer whose ally had barely begun flashed on the idea of a serious, organized baseball league. Ed Freedman, a former Jewish student activist in the U.S., was used to theoretical discussions about the "potential contributions of American olim" to Israeli society. Such theorizing usually meant American pluralism in religion and politics. But baseball?

The first question one might ask is: Is this what Israel needs? Isn't this an American import, of this kind unlikely to strike roots in a soil hitherto infertile and un-receptive?

No less so than basketball, the advocate of the new league respond, an American game now played in many countries and one which has achieved much popularity in Israel with the success of Tel Aviv Maccabi (led by several ex-Americans) in the European Cup.

Those who nevertheless question the validity of importing baseball to the Middle East run the risk of discovering to their eternal dismay that soccer, their beloved *kadur regel*, is not to be found in the Bible.

Furthermore, softball's advocates can cite some pretty impressive statistics bearing testimony to their game being fairly internationalized already: the International Softball Federation regulates play in over 40 countries. Softball, like the Jewish people, is a worldwide affair.

Indeed, baseball has a connection with the Jew: the summer game has worked its magic on the American Jewish imagination. In accordance with the dictum that "those who can do and those who can't teach," Jews, underrepresented in the major leagues, chose to see in baseball, and to teach it to the rest of America, a myth of the urban America of which they were a part.

This tendency can be understood not only by referring to Bernard Malamud's novel *The Natural*, in which Malamud turns to The Game in his quest for the American version of the Hero and The Quest; but also in the intense faith of the Jews who by purchasing tickets to Ebbetts Field or to the Polo Grounds were really paying admission price and entering America. The passion helps explain the still emouldering commitment of Brooklyn's Jews (now spread out) for the Dodgers, who left New York for WASPish California; and the undiminished flame of contention between



Play ball! Tel Aviv Typos batter takes a hefty swing — and miss — in recent ISL game. Foreign and local journalists form the backbone of the team. (Mellman)

Softball and the Jewish problem

The Jewish fascination with the great American summer game is one of the reasons for the formation of the Israel Softball League, now in its first season. DAVID TWERSKY, a softballer himself, reports.

Members of one of the teams pose for a group portrait. Many squads have grab-bag equipment, although some have proper uniforms. (Wischkin)



THE JERUSALEM POST MAGAZINE

THURSDAY, MAY 31, 1979

Brooklyn and the Bronx, home of the allegedly WASPish Yankees, are still there, among the elements and the Jeroma teams elevated train, under the unblinking gaze of Blind Justice a



Ed and 'Commissioner' Freedman on opening day. (Wischkin)

he blocks away in the Bronx Park Courthouse).

ONLY JEWS could bring such passion to the game of home-coming. Baseball was the braic, physical, non-Jewish America they hated and pursued, and avoided. How else can we explain the jollhouse letter of Ethel Rosenberg, written to husband Julius, both of them professional Jewish outsiders whose apertness was now given concrete expression in imprisonment: "The victory of the Dodgers," Ethel writes, "over the Yankees quickly restored me to my customary good spirits."

Other examples abound: Edna Schwartz (Bellow's *Sambol*), whose passion for and knowledge of the N.Y. Giants surprised their departure for San Francisco; Paul Goodman's unremembered short story, "The Acts of Life," in which he uses baseball as the battleground in which the forces of assimilation, compelling the Jews, and anti-Semitism, fuelling the non-Jews, cancel each other out; Arnold Schoenberg, (F. Scott Fitzgerald's *Pollock*) and the 1919 World Series — the "Black Sox" scandal — and our two "doers," Hank Greenberg, who almost broke Babe Ruth's home run record before Roger Maris knew how to lead, and Sandy Koufax, one of the greatest pitchers ever to throw a ball.

There was even grist for the Defense Agencies. I remember an article on Greenberg in *Commentary* in which it was charged that it was anti-Semitism which induced the other teams to talk him extensively at the end of the season in which he had amassed 40 home runs, so as to lessen the chance that a Jew might overtake the Babe's record!

One respondent poked fun at the suggestion by levelling one of his. He claimed that Willie Mays' three errors in a 1964 World Series game, with Koufax on the mound, was a blatant example of Negro anti-Semitism. *Ad absurdum.*

It is natural then to suppose that an American ally would be more than willing to be buried in the baggage, a desire to play baseball. One is surprised that

the league took so long to get off the ground.

How did the league come about? Commissioner Edwin Freedman, a lawyer in Tel Aviv and a centre-fielder for the Tel Aviv

recognized," Freedman pointed out, by both the Interior Ministry and the Israel Sports Authority, as the Israel Baseball League. "We are now the 43rd sport in Israel, up there with badminton.

On Softball

Softball derives from baseball and originated in Chicago in 1888 as an indoor substitute for the parent game. In 1920 it was christened with the name which has stuck, although the ball, a little larger and softer than the conventional baseball or hard ball, is not soft, as anyone who has dared field a well hit line-drive barehanded can testify.

Standings of the clubs (as of May 23, 1979)

Club	W	L	PGB
Tel Aviv Mada	6	1	1,000-
Emek Hayarden	5	1	833 1/3
Kfar Shmaryahu	4	2	667 1/2
Gai-On	4	2	667 1/2
U.S. Embassy	4	2	667 1/2
Maccabi Tel Aviv	3	3	500 1/2
Gezer	1	4	200 1/2
Shomrat	1	4	200 1/2
Journalists	1	6	166 2/3
Elon Dor	0	6	000 0

based U.S. Journalists team, reminded us that "about 10 years ago there was a league where they played and even had an MVP (Most Valuable Player) and other award trophies presented by the American Ambassador. We were talking about trying to get together on a more organized basis for a while, and last year, after playing a few 'exhibition' games I decided it was time we did something a little more systematic."

LAST SPRING, summer and fall, several teams around the country, all now part of the new league, visited each other and played "for the heck of it."

The South Americans, the U.S. Embassy squad, the New York State medical students (on a four-year programme at Tel Aviv University), and the journalists were all part of the action, as were several kibbutz teams, including Gezer.

Shortly after Freedman's ally in the winter of 1978 he began to visit Gezer, driving in just before Shabbat, and managing to string an crew around the baseball field of the kibbutz before dark. (An *ervav* permits one to carry on Shabbat within the sectioned-off area. Rabbi Wolf Kelman, a recent visitor to Gezer, didn't think the crew necessary. But Freedman persisted, despite tractors and pedestrians repeatedly tripping over the meticulously placed strings.)

Freedman and Jon Brodar, the Middle East reporter for *The Chicago Tribune*, decided to take the initiative.

"WE PLACED an ad in *The Jerusalem Post* announcing a meeting in Brodar's apartment and about 80 people showed up." Among these was Phil Grad, umpire deluxe from the American Midwest, now living in Tel Aviv. Grad umpired the opening games at Gezer, earning everyone's respect for his no-nonsense style, although as many battare ruefully surmised, "he calls them low."

Freedman and Brodar then contacted the other teams with which they were familiar, and once there was a list of about 10 teams, the Commissioner went to the Ministry of the Interior to apply for incorporation, now achieved. "We are now incorporated and

rugby and tennis," the Commissioner proudly reported, not without a hint of irony at the fate which has reduced The Game to such lowly company.

Besides the legal paperwork, other problems immediately beset the new league: A body of rules was one of the first goals, one still not fully achieved. (The teams are about evenly split on base-stealing and bunting.) Then transportation is a major obstacle because the teams are spread out all over the country. This rules out participation by Sabbath observant teams, victims of the six-day week.

So far, on their own momentum, the teams have successfully made the rounds, up to Degania, down to Tel Aviv.

Furthermore, the medical students may have a game just before a crucial exam; the kibbutzniks are sure to be exhausted from their rigorous work schedule, and the journalists are liable to receive a call the morning of a game from their American-based papers to fly out to Teheran or Beirut at a moment's notice.

EQUIPMENT is also a problem. Israel's sporting goods stores evidently haven't heard of the boom in softball. There is a kind of underground railroad stretching from various points in the U.S. to Israel to smuggle in gloves, bats and balls, not to mention axotia-like catcher's masks, lefty first-baseman's mitts and umpire's chest protectors.

Commissioner Freedman went to the U.S. just before the season opener, and there he tried to enlist the support of various organizations for the fledgling league.

"I spoke with the Executive Director of the U.S. Committee Sports for Israel which is basically an organization which raises money in the U.S. to fund sports projects in Israel. They expressed an interest, but they needed an official letter from their colleagues in Israel granting us recognition and a blessing. I hope to get such a letter, although the man here was less than enthusiastic when I met with him.

"I also spoke with the president of the B'nai B'rith, and he, as a former sandlot baseball player, was very interested. He im-

(Continued overleaf)

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بكذا من الاصل

"We eat Osem's Spaghetti - just like in Italy."

Lucci Family,
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and Naples,
Italy.

"Osem's spaghetti is really good - it makes us feel as though we were back in Italy. We've been in Israel for 12 years. I'm from Livorno and my wife is from Naples".

"In Israel, we eat Osem's spaghetti almost every day, usually with a simple cheese and butter sauce or with a tomato sauce. Usually for lunch and on occasion for dinner as well. We also eat Osem's spaghetti or macaroni as a first course. It



doesn't get boring - we put a different sauce on it every day, and that makes it a different meal".



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Convalescence in Switzerland

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Medical supervision: Dr. Ph. E. Zinsli, specialist for internal diseases, FMH.
Director: Max. H. Maurer, CH-7002-Passugg, Tel. 081/223666.

Israel Broadcasting Authority The Jerusalem Khan

Weekly Chamber Music Concert

June 5, 1979, 8.30 p.m.
Nelly Ben-Or - Piano
"Daphna" Quartet - Violin
Ezra Kaplan - Violin
Lazar Shustar - Viola
Michael Appelman - Violin
Yoram Alperin - Cello
Programme: * Grieg
* Schumann
* Stravinsky

David Tversky plays on the Gezer team. In his spare time he edits Sbdemot, the literary forum of the kibbutz movement.

(Continued from page 19)

mediately contacted people in the B'nai B'rith Sports Lodge, which numbers Sandy Koufax among its members. He indicated that we would be able to receive help from them."

Interestingly enough, a former president of the Council of Jewish Federations and Welfare Funds is the owner of the Baltimore Orioles, a professional baseball organization. Freedman is convinced that a "hand-me-down" arrangement can be worked out so that the Israel League can receive used Orioles equipment.

As the league becomes a reality, teams sought to refurbish their image. Gezer obtained hats and t-shirts. The journalists took the name "Typoz." The South Americans, aided by the Masocabi organization, and the Embassy team, outfitted by the FX, really sulted up.

The journalists, now in second last place, might be the source of much publicity for the league. Last summer, AP carried a story, picked up by several papers including the *The Philadelphia Enquirer*, about baseball on Gezer. The assumption about publicity failed to take into account, however, the deleterious effects of being at the bottom on the journalistic impulse. Nice guys may finish after everybody else but they rarely write about it.

MUCH THOUGHT was given to a method of celebrating the Opening Day which would be sufficiently festive without too much pomp. Someone suggested an idea which struck even its admirers as too wishful, that Ambassador Sam Lewis be invited to throw out the first ball.

Much to everyone's surprise, Lewis wrote back that he agreed to attend "this historic event," and while diplomatically giving himself an escape clause in case "pressing matters" might prevent his coming, the whole league was elated at his response.

Then President Carter came to Israel, a mere week before the opening day. Lewis seemed bolder than ever. But the president came and went, and on opening day, Lewis not only showed up on time, threw out the ball and displayed a graceful sense of humor, but stayed for three hours, really enjoying himself. Compared to some of the negotiations he had been through, the dilemmas with the umpire at home plate must have seemed mild.

After throwing out the first ball, a bit high and over the head of the waiting catcher, the Ambassador chuckled: "Now you know why I'm an ambassador and not playing today."

Lewis added that he has "always been a great fan of softball. I used to play a lot at other posts. I played second base for our team in Afghanistan."

In Israel, however, he complained that the "pace of work is so fast that I don't get a chance to play here. But I really like the game and I think it's tremendous that somebody has started a softball league...I hope that this will be a success."

Opening Day recedes into history. The league has persisted, despite the difficult schedule.

The most pleasing uncertainty here, though, concerns the mounting tension as to who will win the coveted first championship.

In Israel, at least for now, it will happen every spring. □

AREBY

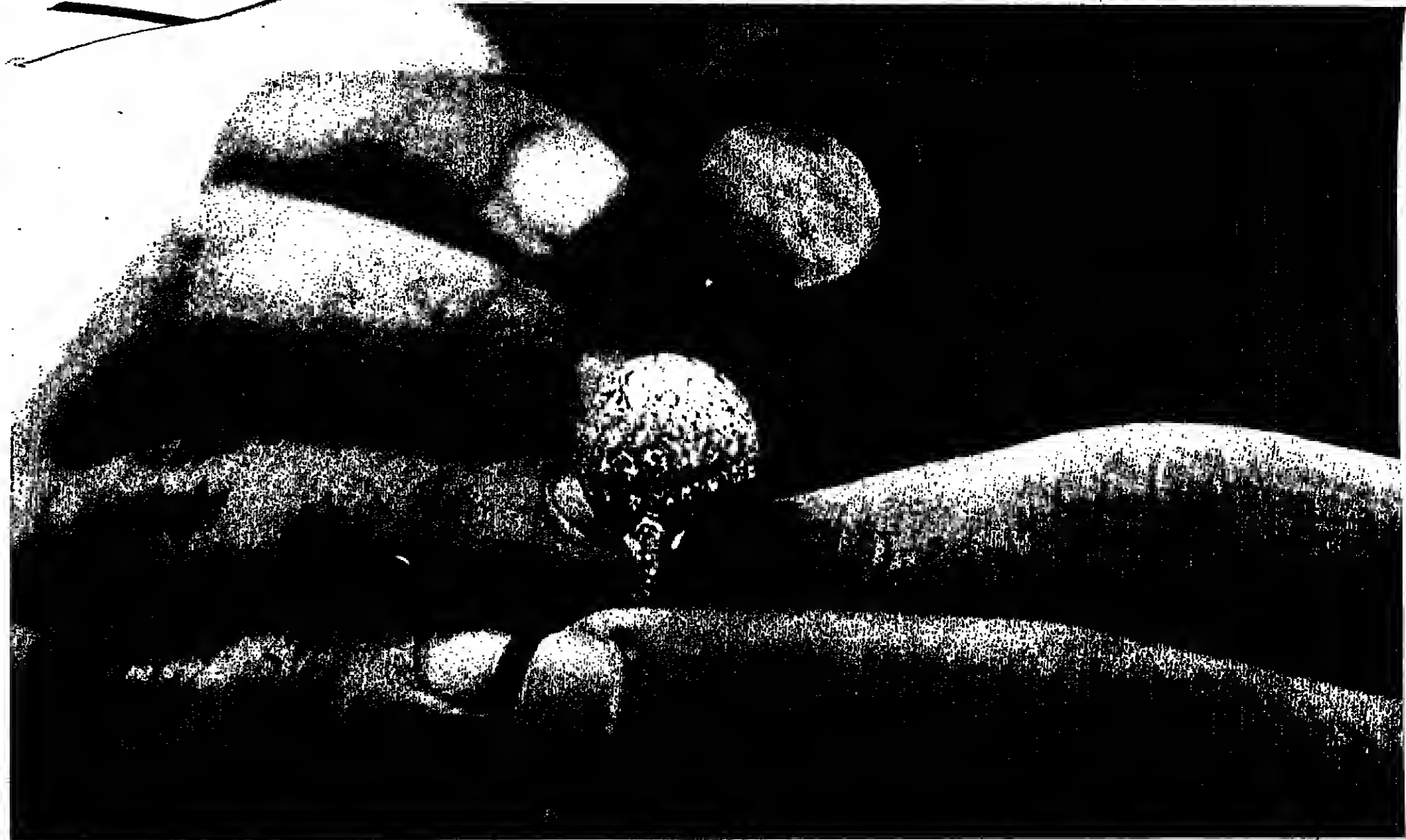


Photo: Ostrovsky

Gem of a business

Hans Stern tells the Post's WOLF BLITZER how he built his worldwide jewelry empire.

HANS STERN'S world did not always consist of aquamarines, emeralds, opals, garnets, diamonds, rubies and the many other gems that surround him today. He remembers arriving in Brazil with his parents in 1930 as a 18-year-old refugee from Essen, Germany, with no knowledge of jewelry, business or Portuguese.

But like so many other Jews faced with difficult conditions, Hans Stern not only managed to survive, but thrived. He was driven to succeed in his new country - and he did.

His, however, is a success story that outshines most. He fell into the jewelry business almost by accident. Because he knew some English, he worked during World War II as a typist for a Rio de Janeiro company exporting gems. He got a feeling for the business.

In 1945, he sold the accordion his parents had brought from Germany for \$200, and with that capital he opened H. Stern, Jewellers. It was the purchase by the President of Nicaragua, Anastasio Somoza, of a \$22,000 aquamarine necklace in 1951 - his first big sale - that helped to establish his reputation.

Today, he has 150 retail outlets in 14 countries, including Israel, where he has 11 shops. Total an-

nual sales are a closely kept secret, but the firm is among the world's four largest, together with Tiffany's and Harry Winston of New York and Boucheron of Switzerland.

"I REALLY learned the trade," Hans Stern said unpretentiously in an interview in his modestly sized but elegantly furnished office. "The taxes there are worse than any place else in the world," he said, the businessman side of him taking over. But I sensed that it didn't really bother him.

He visits Israel once a year, as he does the other overseas countries where he operates. "It's mostly to show the flag," he said, insisting that his business today is sufficiently developed to run without his personal direction at every level. "I want the people who work for us to know that there is a Hans Stern, that H. Stern is not just a name. I want them to know that there is a person very much involved in the operation of this company."

Stern's modesty belies his intense involvement in practically every level of the organization, including the mining, cutting, manufacturing, designing, wholesaling, retailing and exporting of gems. He has delegated considerable responsibility to

others, but it is apparent that he is still very much the boss. The telephones did not stop ringing during our conversation, with calls from all over the world. The major advantage in selling gems in Israel, said Stern, is the excellent duty-free procedure available to tourists. And this is not the case just at the Ben-Gurion Airport store; tourists can make purchases at any of the other outlets and pick them up at the airport on departure.

Indeed, H. Stern's people in Israel, he said, wanted to take this concept one step further. They suggested opening a shop at the Allenby Bridge, to attract some of the thousands of visiting Arabs and other tourists who cross the Jordan every day. But so far, that has remained just an idea.

"Too much red tape," said Stern. "The authorities have made such a project very, very tough." He was not sure why, although he presumed it had something to do with security.

Stern is obviously proud of his Israeli operation, which, despite all his complaints about high taxes, is clearly making a considerable amount of money. And it seems to be the ability to combine good business with the personal pleasure of dealing with Israel



that makes this operation so uniquely satisfying to him.

BUT THE HEART of his organization is in magnificent Rio. An aggressive but honest marketing technique has captured much of the tourist trade in gems. Every new arrival is quickly flooded with information about H. Stern.

There are free taxi rides to the main store located in a 12-storey building and more than 1,000 tourists visit the showroom every day.

Stern has gone along with the times as his company grew. For several years now, every gem has been registered, with every piece of information about it stored in a computer from the time it enters the building until it is sold. And although hundreds of employees handle the gems, there is very little theft. In the first place, every prospective employee is given a sophisticated personality test, which supposedly can weed out potential thieves.

Stern has taken advantage of the native Brazilian stone to build an empire. "Today," one H. Stern brochure says, "Brazil is much more than the land of coffee, Amazon jungles and the Bossa Nova beat. It is the world's treasure chest of gemstones and jewelry, and you no longer have to be a king or conquistador to own some." H. Stern has made them available at a cost ranging from one dollar to millions.

As he sat behind his magnificent teak desk, Hans Stern elaborated on the details of his business. The wealth and power notwithstanding, he is down to earth, with no pomposity about him.

Now, almost 57, he still sees challenges and objectives ahead. But as he spoke, his eyes seemed to glitter. It was the glitter of a man pleased with his accomplishments. □

הכרזה מן הארץ

ABOUT FIFTEEN YEARS ago, a marvellous black American revolutionary named Stokely Carmichael emceed a West-coast talk show. It was one of those audience-participation affairs, whose most trying aspect is stemming the flow of words from eagerly participating mouths. Stokely had a masterly technique for so doing, but he was bested one day by a harmless-looking little old lady with a voice like an eggbeater and an unconscionable ability to keep on whirring.

The purport of her message was that the likes of Stokely brilliant, handsome, a leader of men — would be better advised to conform; that Nigras in our society would never get what they wanted by dint of slogans, marches, and, yes, violence; that they had to work hard and await the fruits of their labour, just like White People; that, in short, if they wanted success they had to earn it. EARN IT, she said, in caps.

Stokely's mouth formed a single Anglo-Saxon syllable which he was too television wise to voice, and he turned to call on someone else. But the little old lady had recognized the word on Stokely's tongue and would not be gainsaid.

"Young man," she said. "I demand respect. Why don't you give me respect?"

"You want respect, ma'am?" asked Stokely. "Earn it."

Oh you feminist proselyters, heed Stokely's words. Not a single laurel will decorate your brow because it's a woman's; you must earn each leaf. In spite of Pat Rotter's preface to her anthology of female short-story writers, in spite of the running commentary provided by Petersen and Wilson for their retrospect of women artists, saying doesn't make it so.

"There are new sensibilities being forged within those pages," writes Rotter, "now feelings being hammered out, new areas explored."

"The works of women need exposure," say Petersen and Wilson; "they need sharing with their largest possible audience to develop a special vocabulary of appreciation and the same joy of recognition that men's art has received over the centuries."

PERHAPS because I know less about art than I do about literature (as do, they readily admit, Petersen and Wilson, who have nonetheless produced an exhaustive study of the subject), the volume reproducing women's painting and sculpture through the ages seems of greater merit than the short stories.

First, and in accordance with the editors' purpose, the historical aspect of women in art is engaging: one myth reports that the first artist ever was a potter's daughter named Kora, who sketched the outline of her lover on a wall.

That unprovable fancy is followed by another about 14th-century Sabina von Steinbach, who worked on the south portal of the Strasbourg Cathedral, signing "Sabina" for posterity on her statue of St. John. Although the Latin sentence in which her name appears is mistranslated, you could, if you didn't know very much Latin grammar, make yourself believe that the statue really was carved by Sabina. It may have been, but the inscription doesn't say so.

Still in pursuit of the improbable, the authors leap to the 18th century and introduce us to Onsrata Rodiani, whose story "has that special legendary qual-

Penpersons



Self-portrait by Judith Leyster, an important 17th century Dutch artist.

WOMEN ARTISTS edited by Karen Petersen and J.J. Wilson. London, The Women's Press. 212 pp. £3.95.

BITCHES AND SAD LADIES edited by Pat Rotter. New York, Dell Books. 445 pp. No price stated.

Evelyn Strouse

ty which makes it the truth even if it didn't happen." A nice casuality; it would be interesting to plead Rodiani's case in a court of law.

Turns out that Onsrata, a muralist, was busily painting saints on a wall when a rutting young bucko accosted her and was stabbed to death for his pains. Having tasted blood, Onsrata began to lust after it, and became the leader of a band of *condottieri*, relinquishing her captivity only when she herself was killed defending Castelleone in 1472 — ample time for the fame of Joanne d'Arc to have reached the ears of Italian fabulists.

SO MUCH for myth; it's when they got to the documented history that the authors make claims that long for refutation. About Sybilla Merian, for instance, "the unique artist and naturalist," who concentrated on butterflies and the flowers that attract them, they write, "Like Leonardo da Vinci, her art was... a sign of the shaver wish to know." Grammar aside, this invidious comparison is supposed to gain verity because Leonardo made numerous studies of gourds.

Bent on questionable attributions and capitalizing on the mystique of the high Renaissance, Petersen and Wilson maintain that the portrait "Sabina" for posterity on her statue of St. John. Although the Latin sentence in which her name appears is mistranslated, you could, if you didn't know very much Latin grammar, make yourself believe that the statue really was carved by Sabina. It may have been, but the inscription doesn't say so.

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time to get ready for dinner. But since Mrs. Green can't eat and can see only well enough to inspect the inner workings of her body, these gambits distract her very little.

You do, nonetheless, watch her being carried into the dining room, where the nauseating results of her passage with food are minutely described. Then she's brought back to quarters, where she promptly returns her head to its accustomed place so that she can watch her digestive processes.

Since the story is called "The Rape," you can imagine what ensues — or perhaps you can't. In any case, I'm not going to be the one to tell you.

The collection includes some names of note — Joyce Carol Oates, Edne O'Brien, Cynthia Ozick, M.F.K. Fisher, Judith Rossner — and therefore some expertly fashioned stories. But the most exciting is "The Hour of the Wolf," by the Greek author Margarita Karapanou, whose work is new to me and whose translator is a genius. It's about a little girl growing up, it concentrates upon sensuality, and it is so cool that you wonder why you burn so.

For coolness, though, the story called "Wet" is hard to beat, and a *tour de force* into the bargain. Laurie Colwin, who wrote it, hasn't published much and I can only assume that she hasn't written much, because this story, about a girl who "had been swimming all her life," beckons the reader into the water, transfers to him some of the swimming girl's own amphibiousness, and elegantly conveys the cold-blooded dampness and sparkle of a person who is half fish.

THE BEST OF the stories use no podium and seem to accept without stridency the fact of femaleness. Just as "Wet" would have been equally persuasive had its protagonist been a man or a child, so Cynthia Ozick's much more complex concerns in "An Education" are universal rather than personal. A young, walled-off bluestocking of a girl slowly becomes wiser and spiritually richer; the process is funny, sad, and enlightening; it could happen to anybody.

More enigmatic is acceptance and release of self. No solutions are offered by the two authors — Anne Sexton and Judith Rossner — who struggle most poignantly with the problem, but the causes are examined intellectually, before pen is ever put to paper, and transformed on the page into epiphanies. Judith Rossner, beset by the question of separateness, writes of the inextinguishability of daughter from mother; Anne Sexton, poet and suicide, of immurement in a cave which just happens to be a tower, of entanglement in hair which is spirit manifest.

It would be impossible, and impossibly dull, to summarize or even refer to each of the 38 stories here contained. About a third of them hold the interest; half a dozen are superb. My quarrel is with Pat Rotter, the editor; so intent on raising the flag for femininity that she'll pull any string to set it fluttering. Her evaluation of the stories in the book is therefore not only extravagant but mendacious.

In the lexicon of the woman's movement, she writes, "love and men are dirty words... there are poignant love stories in this book, but there's something different about them now. The romance is gone from them. Without a scrim

to soften the harsh edges of reality, we're beginning to see how love can become a crippling affliction."

Nonsense. Without that scrim (of illusion, I presume she's taking about), all life is an affliction. It's not peculiar to the women's or any other movement. If Pat Rotter would forget for a moment that her name is Patricie and not Patrick, her next collection of short stories might be more objectively chosen and more honestly judged. □



Sahib

JIM CORBETT'S INDIA 1900-1939. Stories selected by H.E. Hawkins. Oxford University Press. 250 pp. £4.95.

Meir Ronnen

JIM CORBETT (1875-1955) was not only one of India's most famous destroyers of man-eaters, but a remarkable writer and an early conservationist and naturalist.

He was not a "white hunter" but a railways transport manager who despoiled hunting for sport. He shot for the pot in the old days of the Raj, but came to prefer a camera.

But he was almost born with a gun in his hand, commencing his hunting career in his native India at the age of eight. At 10, the youngest cadet in his school, he was made to fire a .480 single shot Martini-Henry (a fearsome experience for a boy, as I can attest; at the age of 11, the youngest cadet in my school, I was also made to fire the same weapon).

Corbett did all his hunting with single-shot weapons, though some were double-barrelled. The immense risks, the keen observations, the boundless knowledge of the hill peoples are all described in his tales. Then he tells how he responded to government calls to clear the hill jungles of leopards and tigers that had each taken hundreds of human lives. Man-eaters were actually few and far between; they were beasts that turned to hunting humans because they were too old or too injured to hunt jungle prey. But they were long-lived and wily, and one tiger hunted the famous hunter.

Corbett's accounts are breathtaking, a marvellous read. They also reflect boundless sympathy and admiration for the Indians — and for wildlife. Yet it seems that Corbett remained a middle-class Victorian sahib, somewhat aloof. When India gained its independence, he retired to his plantation in Kenya. □

"Going out tonight?"

"I hope it won't be like last time when we found ourselves suddenly without cash. We didn't go to the cinema and couldn't go to the nightclub ...

When I went out with Uri there were no problems. He had a "Caspomat" card. He stopped at one of those "Caspomats," "played" with the buttons and came back with 1,000 pounds."

— If you haven't a "Caspomat" card yet go to your bank, anyone of the 600 branches of the Bank Leumi or Discount Bank throughout the country and ask for it. It gives you 24 hours a day of continuous banking service.

CASPOMAT — Automatic Teller Machine.

A joint service of Bank Leumi and Discount Bank.

Bank Leumi
Discount Bank
Union Bank
Parclays-Discount Bank
Israel-Arab Bank

بیتنا من الأصل

Lowest rung of Hell

Number shock succeeded the Holocaust as the extent of the catastrophe began to sink in. Then, slowly, voices began to be heard — survivors, poets, philosophers, theologians, historians, scholars. By now, almost all the primary material has been assembled, although much remains to be sifted. Those who went through the Holocaust have had their say; archives have been opened — although there are others still closed or unavailably which may yield further vital clues. Many areas still remain to be adequately studied. But comprehensive syntheses can be made. Growing distance and knowledge have permitted perspective and the emergence of an overall picture.

This new book by Prof. Bauer, head of the Hebrew University's Institute of Contemporary Jewry, is based on a series of lectures delivered at the University of Washington, and is an admirable work of popularization. He himself issues a warning against academic treatments of the subject and has taken this to heart. Whereas his own previous works were scholarly-oriented and packed with details, this one is written with subjective involvement and makes gripping reading.

He starts from the premise that the Holocaust is a central experience of our civilization, and warns against a general humanism in which all persecutions become holocausts. There are gradations of evil and holocaust towers above even genocide. The Armenians after World War I and the Gypsies in World War II were also the victims of genocide — but the Jewish Holocaust was in a unique category, the lowest rung of Hell.

To give an historical perspective, Bauer first presents a lucid summary of the stark facts, with particular stress on the obfuscation of the facts that led to the long delay in realizing what was happening. Not until the summer of 1942 did the Jews understand that they were faced with total annihilation; and the enormity of the tragedy was only acknowledged by the world at large at the end of 1942. But even that did not motivate the democracies to specific actions.

Bauer quotes a ringing denunciation by Ben-Gurion already in 1944: "What have you done to us,

THE HOLOCAUST IN HISTORICAL PERSPECTIVE by Yehude Bauer. Seattle, University of Washington Press. 181 pp. \$8.95.

Geoffrey Wigoder

you freedom-loving peoples, guardians of justice, defenders of the high principles of democracy and of the brotherhood of men? What have you allowed to be perpetrated against a defenseless people while you stood aside and let it bleed to death...? Why do you profane our pain with empty expressions of sympathy...? Why have you not even supplied arms to our ghetto rebels as you have done for the partisans and underground fighters of other nations? If, instead of Jews, or Russian women, children and aged had been tortured every day, burnt to death, asphyxiated in gas chambers — would you have acted in the same way?"

BAUER goes into detail on two subjects — one general, one specific. The general is a country-by-country survey of the attitudes

of the non-Jewish population to the Holocaust; the particular topic is the story of Joel Brand.

The reactions of non-Jews in Europe to the Holocaust have hardly been researched, except in limited areas. From the available material, Bauer finds that in Poland, Lithuania, Latvia, Ukraine, Croatia and Rumania the attitude of the overwhelming majority — including the churches but excluding the left-wing political parties — ranged from hostile indifference to active hostility.

The developing collusion of Poles with the Nazi robbery and pillage of the Jews stemmed from traditional anti-Semitism, an identification of the Jews as pro-Soviet, and from the fact that many Poles had taken over Jewish property of which they did not wish to be deprived.

In Lithuania and Western Ukraine, the situation was even worse than in ethnic Poland. However, in some places, attitudes to Jews softened when the Nazi policy of extermination was understood. There was revulsion in Slovakia (except in Church and nationalist circles) and even a change in the initial bitter an-

Saddle soeurs

tagonism of the Croats. Little evidence has been forthcoming concerning a humane attitude among the Rumanians, and actions there to rescue Jews from total destruction were due less to sentimental or moral considerations than to practical military and political factors. The saving of Bulgarian Jews was a surprise in view of that country's record of anti-Semitism, but the real background to that story remains a mystery as the archives remain closed. In Eastern Europe, a small minority was willing to risk its neck to save Jews; in Poland, for example, about 1 per cent of the Jews hid successfully.

In Western European countries, many more Jews were saved thanks to non-Jewish assistance, although the situation differed from country to country. The story of Denmark is well known. The Dutch as a whole opposed Nazi policies with determination — although Dutch identification with Jews has been exaggerated and the role of Nazi sympathizers underrated. In France, there were many more Nazi collaborators than in Holland or Belgium — but a section of the population helped the Jews. Inside Germany itself, the bulk of the inhabitants seem to have been motivated more by apathy, indifference and fear than by active agreement with the Nazi policy.

Although generalizations are still premature, it appears that religious convictions had less influence on the actions of individuals than national or historical traditions and political views.

ON THE Joel Brand story, Bauer concludes that Brand was sent by the S.S. on Himmler's orders, to pave the way for a separate peace. He feels that the Germans were indeed willing to release Jews in exchange for materials, in the framework of talks regarding peace feelers. There was hardly any possibility of the Allies accepting such a proposal — but they could at least have negotiated and thereby gained precious time for the Jews facing deportation and death. It was another failure of the West.

Incidentally, Bauer is highly critical of Shmuel Tamir for presenting a distorted picture of the Brand Mission at the Kastner Trial.

RIDING TO JERUSALEM by Evelyn Coquet, London, John Murray. 328 pp. \$8.95.

Haim Shapiro

SOME 10 years ago, finding myself with more time than money, I bought a second-hand bicycle in London's Portebello Road market and set out for Israel. After about two months I got as far as Rome, where I was detained for a couple of years.

Since then I have honours' spirit, if not in practice, the axiom that the best form of transport is the slowest. Not for me a plane, if I can find a nice train or boat. The Concorde would be pure hell, even if I could afford it.

It was thus with a great deal of sympathy that I read *Riding to Jerusalem*, the saga of two French sisters (sibings not nuns) who came to the Holy City on horseback, starting out from the square in front of Notre Dame Cathedral in Paris.

I was less sympathetic to their aim of following in the steps of the Crusaders, considering the number of Jewish communities those so-called religious fighters pillaged. Nor did I have much patience for the ever-so-coo-breathless style in which Miss Coquet describes how she fended off all those nasty men who expected something in return for hospitality.

ON THE other hand, I was amused by the fact that the two received the support of a French children's magazine in return for wearing its inane T-shirt, and impressed by the support garnered from various official admirers.

For those concerned with keeping score, the Coquet sisters hated Syria, liked Lebanon, received princely hospitality in Jordan and were greeted with red tape in Israel. For myself, the best part of the saga was when days of plodding were suddenly rewarded with a fascinating acquaintance, a beautiful site or a wonderful meal.

THIS BOOK got me hot. Not sexually aroused, but fired up with anger.

Reviewers wrestle over the editor's desk to get this kind of book. Yet once I got it, I was annoyed by it — even before I reached the cover. The title seemed sleazy, or at the very least too restrictive; the cover blurb was impossible ("the complete anthology of erotic verse"); the cover painting, wrapping front to back, is of a reclining nude stretched out of all realistic and erotic proportion so as to fit a boob copy on the book's spine. And to top it off, the nude is about to be assaulted by a lecherous dove (don't they know the myth tells for that best-hung of birds, the swan?)

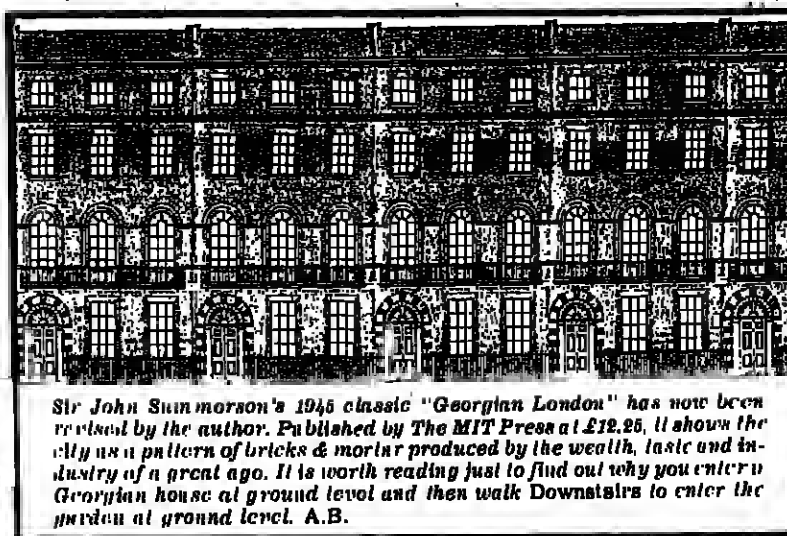
More irritations as soon as I opened the book. The table of contents revealed a chronological arrangement, which is a rather pointless way of assembling a thematic anthology. Indeed, it is a way of avoiding an arrangement of the texts, and signifies either laziness or lack of imagination, contempt for the reader — or perhaps all four.

Consider by contrast Jon Stallworthy's supremely intelligent *Penguin Book of Love Poetry*, with its divisions into Intimations, Declarations, Persuasions, Celebrations, Aberrations, Separations, Desolations and Reverberations. There the editor imposes order on his material — and, incidentally, while covering a much broader area ("love" as opposed to "making love"), his book contains more eroticism than Bold's.

But Stallworthy is a poet of fine sensibility, while Bold is a poet of — well, *chutzpa*, if nothing else. Unlike Stallworthy, Bold could not resist the temptation to include his own work in his collection. Maybe that's excusable — but did he have to make his entry the very last, as if his was the final word on eroticism?

MY ANNOYANCE increased as soon as I dipped into Bold's introduction. We expect an anthologist to generalize about his subject — after all, he presumably is an expert. But each of Bold's generalizations simply seems wrong.

He states that "most of erotic poetry" is of a "confessional nature," but his selections simply



St John Sunmerson's 1946 classic "Georgian London" has now been revised by the author. Published by The MIT Press at £18.25. It shows the city as a pattern of bricks & mortar produced by the wealth, taste and industry of a great age. It is worth reading just to find out why you enter a Georgian house at ground level and then walk downstairs to enter the garden at ground level. A.B.

Unenergetic Eros

MAKING LOVE: The Pileator Book of Erotic Verse. Edited by Allen Bold. London, Pileator. 258 pp., £1.50.

S.T. Meravi

do not bear this out; indeed, a vast number are evasion or sublimation rather than confession. He states that there are "two distinct traditions of erotic poetry, the sophisticated and the salacious" (the two are not mutually exclusive); that the former is written by "professional poets" and the latter "generally by anonymous amateurs" (though there is evidence reversing this). Then he says it's a mistake to seek too much qualitative difference between the sophisticated and the salacious (ere the traditions distinct or not, and does an anthologist make qualitative decisions or does he not?). Elsewhere we are told that erotic poetry "glorifies" the sexual act (only sometimes); it frequently mocks it; that erotica may make lovers more selective in their search for sensation (come again?); that poetry and sex "both rely on rhythm" (for Catholic couples and couplets?) and that "both can stand many repeat performances" (how many times can you read "Eskimo Nell" in one night?).

Bold does correctly identify certain motifs in erotic verse, such as the donth-orgasm equation and

chronological order. What sense can there be, for example, in juxtaposing the guy gutter fifth of Pietro Aretino with some elegant-y chaste lines from "The Faerie Queen"? What point is made by placing back-to-back a rational, ironic statement on marriage by Dryden and a giggling pastoral romp by Sir Charles Sedley? And isn't it stretching the definition a bit too far by including in a collection of "erotica" a poem like Thomas Moore's "An Argument," given here complete:

I've oft been told by learned friars,
The wishing and the crime are one,
And heaven punishes desire
As much as if the deed were done.
If wishing damns us, you and I
Arc damn'd to eil our heart's content;
Come then, at least we may enjoy
Some pleasure for our punishment!

Things started off well enough with some proper selections from the Greeks and Romans and a snippet, tossed in from "Song of Songs" (Hugh J. Schonfield's pleasantly voluptuous translation). Then a leap to the 6th century for a Greek poem (with a jarring reference to nylon, in Robert Skelton's translation), and a nod to the Arabs and Hindus.

But then to the Middle Ages for an inconsequential snippet by Walter von der Vogelweide (translated by Bold) and a Hakku whose erotic extent runs thus: "Ties of my undargown undone/The man uncared for/Gossip soon will spread."

Generous selections from Robert Herrick and the Earl of Rochester and Robert Burns are to be expected. But why in the world include the following lines from Milton's "L'Allegro"? "There on the beds of violets blue/And fresh-blown roses wash in dew/Filled her with thee a daughter isir/So buxsome, blithe, and debonaire."

THE FRENCH finally come to the rescue, with Baudelaire (Bold's translation) and Verlaine providing some Gallic originality, just and violanoe; and the Mediterranean Gabriella D'Annunzio and Garcia Lorca (Bold's translation) add some genuine

heat. But Bold is soon off the track again by including this bit of "erotica" by Ruben Dario: "Antonio, that good fellow has recently got married and is happy with his wife, for there is no one lovelier, sweeter, and more faithful, more filled with affection, more free of duplicity, gentler of character, easier to seduce." Similarly, Bold goes for the dirty joke rather than the abundant selection of Cummings, and chooses an old man's lament from Pablo Neruda, rather than any one of Neruda's incomparable "Twenty Love Poems." But what should we expect from an editor who has all of Byron spread before him and chooses only these lines from "Don Juan" for his anthology:

A long, long kiss, a kiss of youth,
and love
And beauty, all concentrating
like rays
Into one focus, kindled from
above;
Such kisses as belong to early
days.
Where heart, and soul, and
sense, in concert move,
And the blood's love, and the
pulse a blaze,
Each kiss a heart-quake, — for
a kiss's strength,
I think it must be reckoned by
its length.

DESPITE BOLD'S capriciousness, there are of course numerous treasures here. James Michie's translations of Catullus are fine, Walt Whitman is revealed deliciously mad with sex in the selection from "Sing the Body Electric" ("Limitless limpid jivets of love hot and enormous, quivering jelly of love, white-blow and delectious juice"), and the choices from the contemporaries Robert Skelton, George Barker and Tad Hughes are excellent.

And if nothing else, the anthology has a little something for everyone, including whips and shoe fetishes from Herrick, and such carlesos from Suckling: "Her nose I'd have a foot long, not above/ With pimples ambrodered, for those I love/ And the end a comely pearl of snout/ Considering whether it should left or not."

THE collection in sum is far more erratic than erotic. □

A Litvak in love

A COAT OF MANY COLOURS by Chaim Raphael. London, Chatto & Windus. 240 pp. \$8.50.

Martin Sieff

Israel did he come back to the theme, the experience of the new destruction bringing to the memory of the old one into vivid relief. Archaeological discoveries not only breathed life into the old tales, they also brought striking evidence of the historical veracity of great areas of the Bible and of Jewish tradition that "higher" German officialdom had supposedly relegated to the anthropology encyclopaedias. For Raphael, these discoveries confirm the "instinctive respect," the *kavanah*, that great Jewish scholars such as Adolf Bucher and Arthur Mar-morstein brought to their cold and brutal dissections of the Garman school, they approached

the Jewish tradition with the love reserved for a living thing. Such a vibrant attitude to research is quintessentially Litvak, and Raphael naturally goes on to discuss the greatest Litvak scholar of them all — the Vilna Gaon. Unexpectedly, Raphael reveals the Gaon, arch-foe of Hassidic mysticism and prophet of the rational approach to God through systematic Tanach and Teimudic exegesis, as something of a mystic himself. Rav Elijah, 1888, returning to Britain from the prolific writer on Britain from the visit to Eretz Yisrael, he changed that Russian name to a Hebrew one. It was an act he now regrets. "There is something phoney — even shoddy — about all such manipulations of identity." I disagree. There is nothing phoney about his identity. In summing up Chaim Weizmann — another fellow-Litvak — he defines him as: "He was a passionate; he penetrated life; and he brought up pearls." □

To a convert

A poem for Shavuot by Judy Carr

And did Ruth also,
Nureld son of Boaz
Taught by Naomi
In Jewish Law —

Did she too
Dream of alien rite?

Frenzied dance in cornfield,
Memory of wild gleanings
Before his mantle
Brought her wifehood.

Did the mother of Jewish Kings

Stand on Bethlehem's hills
And gaze — and gaze again,
Thinking to desecry
Aitare on Moab's peaks?

We are what we are born.

Speculative Venus

Moshe Kohn

astrophysicists, is told in The Veilkovsky Affair: Scientism versus Science, edited by Alfred de Grazia, professor of social theory at New York University (London, Spbara Books, 244 pp., £1.25). In spite of the heavy weight of ancient literary circumstantial evidence in Veilkovsky's favour; in spite of the fact that the relevant scientific tests that have been conducted have borne out some of his hypotheses; in spite of the fact that, one after another, his early "predictions" about the properties and behaviour of Venus and other planets and their atmospheres have been proven true by the space probes and experiments of the past 15 years, Veilkovsky continues to be regarded as a crackpot or, at best, as generally ignored. Again and again, scientists in various disciplines make discoveries that support his theories but fall — though with a slowly growing number of exceptions — to men-

tion his name. For example, on December 12 the newspapers reported from the Ames Research Centre at Mountain View, California that 80 experiments carried out in Venus's atmosphere for the U.S. National Aeronautics and Space Administration produced information indicating that that planet is formed of different matter than the rest of the solar system or that the process of its formation was different, pointing to "a complete revision of theories about how the solar system formed." Not a word about the fact that this was only the latest in a series of findings concerning Venus that confirmed Veilkovsky's "predictions."

AND IN THE "Science" section of *Time* magazine of that same date, in an article headed "Attacking the New Nonsense," Veilkovsky and his theories are grouped together with such "tellers of tales of the paranormal and claims of the pseudo-scientists" as Uri Getier, the Bermuda Triangle and thinking ivy plants. In this diabolical affair, the scientific establishment seems to have

been stricken by the very danger that Paul Kurtz, professor of philosophy at the State University of New York in Buffalo, a founding member of a committee set up (according to *Time*) "to rebut 'the New Nonsense,'" warned against: "There is always the danger that once irrationality grows, it will spill over into other areas" — even, it seems, into Science. As Livio G. Stecchini, a historian of science resident of Princeton University, writes in *The Veilkovsky Affair*, quoting Bruno da Finetti, professor of mathematics at the University of Rome:

"Scholars refused to discuss the merits and demerits of Veilkovsky's studies, because they were concerned with a larger issue: the fact that he challenged the 'right of their fossilized brains to rest in peace' with the skills and problems already established. The defence of this vested interest in the preservation of disciplinary boundaries may transform 'each clan of specialists and the great clan of scientists in general into a sort of despotic and irresponsible Mafia.' □

בכרטיס מן האוצר

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(Photo: Amikam Shub)

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Kicking the Hobbit

THE ALMOST universal popularity of J.R.R. Tolkien's tales, including *The Hobbit* and *The Lord of the Rings* trilogy, has been one of the most remarkable literary phenomena of the last two decades. I'm not prepared here to offer an analysis of that popularity, but I am willing to hazard a guess that *The Silmarillion* elicits a rather different response from Tolkien fans, despite the hard-cover edition's long stay on the best-seller lists. Now out in paperback, *The Silmarillion* will probably be snapped up by hobbit-lovers everywhere. So, rather than decrying whether or not you should buy it, let me describe what you'll be getting if you do.

The Silmarillion was first published in 1977, some four years after the death of John Ronald Reuel Tolkien. His son, Christopher Tolkien, selected and edited five separate works for inclusion in this volume from the great wealth of papers he left: the "Quenta Silmarillion," or the History of the Silmarils, which comprises three-fourths of the text in the present volume, and four much shorter tales — "Ainulindale," "Valaquenta," "Akallabeth," and "Of the Rings of Power and the Third Age." None of these five texts presents a sustained narrative; on the model of *The Lord of the Rings*. Instead, *The Silmarillion* can most accurately be described as a compendium of Tolkien's personal mythology — the histories of his gods and elves which serves as background for the fiction of the trilogy.

THE "AINULINDALE" and "Valaquenta" make up Tolkien's creation epic, and suggest that the orientation of his mythology is vaguely Western, probably more Nordic than Greco-Roman (not surprising from a professor of Anglo-Saxon at Oxford, as Tolkien was). But these tales also show flashes of the author's originality: the creation and its destiny, for example, result from a three-part harmony of the gods, or Ainur; the third part, containing the creation of mankind, is produced and fully comprehended only by Ilúvatar, the supreme being. Tolkien avoids some of the paradoxes of historical

THE SILMARILLION by J.R.R. Tolkien. Edited by Christopher Tolkien. London, George Allen & Unwin. 489 pp. £1.25.

David Mesher

mythologies by denying omnipotence and omniscience to those gods who can interfere in the lives of mortals. While Ilúvatar remains at a distance, less powerful gods, called Valar, take up residence on, in, and above the Earth.

The "Quenta Silmarillion" depicts Tolkien's First Age, when Middle-earth became populated by various groups of elves. One of these elves, Eärendil, the greatest of the Noldor, fashions thras jewels, or silmarils, in which he captures the light and power of the Two Trees of Valinor, the celestial spheres of the Valar's heaven-on-earth. But Melkor, the archfiend in Tolkien's myth, covets the silmarils and promotes distrust and strife among the elves to achieve his ends. Through generations of elves, and the ebb and flow of battle, in which Melkor is at one point defeated but later replaced by his disciple Sauron, the struggle for the silmarils and domination of Middle-earth is waged.

After the First Age ends in darkness and ruin, the Valar retreat to Numenor, an island kingdom and the site of the Second Age. But, as chronicled in the "Akallabeth," the evil designs of all that is good in Middle-earth, and this time by way of a flood that covers the face of Numenor.

In the final text of this volume, the origin of the Rings of Power and the Third Age — in which *The Lord of the Rings* is set — are described, as well as their ends.

IN ADDITION to these texts, Christopher Tolkien has provided a series of tables tracing the genealogies of the elves, a notes on the pronunciation, an annotated index identifying individuals, groups, places, and things, and an appendix explaining components of the proper names found in the book.

And, it must be stressed, these

alde are necessary for anyone seriously attempting to read through *The Silmarillion*. Not only are there several different levels of immortal and mortal beings, including some 10 or more formal groupings of the elves over the period of at least seven generations during the "Quenta Silmarillion" alone, but there are also a handful of linguistically dissimilar languages, created by Tolkien, whose words and names are frequently used during the course of the work. The evil Valar is only one example; at various points he is also called Morgoth, Bauglir, Belagur, and Belegurth.

Since the incredible complexity of *The Silmarillion* is combined with a dry, mythological exposition, I have no doubt that many of the readers who are attracted to it by the entrancing narratives of Tolkien's previously published works will be frustrated and disappointed.

Nevertheless, in many ways *The Silmarillion* is an important work. The first notes toward Tolkien's mythology were recorded as early as 1917, yet it was still unfinished at the author's death, nearly 70 years later, because it is an "unfinishable" work — a literary term, a work in which the process of creation, and not its end product, contains the artistic expression.

Furthermore, in an age supposedly marked by the myth-making of its writers, there is nothing to approach *The Silmarillion*. When Tolkien began constructing his mythology, such monumental works as Fraser's *The Golden Bough* and Jesse Weston's *From Ritual to Romance* were — rightly or wrongly — recreating Western mythic consciousness; T.S. Eliot was exploiting the rediscovery of mythology in his poetry; and Yeats was developing his strange theory of gyres, in which history and myth form a sine-wave of continual repetitiveness.

But only Tolkien produced a totally new, totally private mythology — for whatever it's worth. Some readers may find the present volume to be merely a footnote to *The Lord of the Rings*. In its proper perspective, however, *The Silmarillion* must be seen to contain the imaginative impulse and raw material that inspired the unique achievement of the trilogy. □

Drowning the plot

RICHARD Cunningham has written his first novel, which has its share of good news and bad news. The spirit is willing, in terms of basic plot, but the flesh unfortunately is weak — a good idea is tarnished by amateurish style and uneven characterization.

The "general," a one-eyed Israeli leader whose real-life identity is not one of the book's more inscrutable mysteries, is coming to New York soon, and strange things begin happening. The plot of Baron Rothschild's private jet lands from — or is pushed out of — the window of his penthouse apartment in Paris for no apparent reason. Next, a New York University professor, who just happens to be of Arab descent, parks his yacht over the Lincoln Tunnel, ostensibly to conduct maritime research. Alas for the general, the professor's father

A CEREMONY IN THE LINCOLN TUNNEL, by Richard Cunningham. 174 pages. \$9.95. Sheed Andrews & McNeel. Shawnee Mission, Kansas.

Charley J. Levine

was gunned down by the Hagana, and he has a grudge. By this time the novel is off and running. A terrorist hit crew is assembled and an interesting plot to destroy the erstwhile oil giant — with the general in it, of course, comes into full swing. Needless to say, the tempo picks up as the general gets closer to the tunnel and finally enters it. The author excels in the concluding chapters, in which he details the pandemonium and horror that might ensue from such an attack. His twists of irony and descriptions of mass hysteria are on the

mark, right up there with the best of this disaster genre.

AMONG Cunningham's stylistic distractions is a propensity for substituting script-like scenarios for normal prose when the author wishes to present an episode from an omniscient perspective. Similarly, a constant peppering of the text with parenthetical asides only serves to disrupt the reader's stream of consciousness.

Cunningham does little to modify the traditional American stereotypes of Arabs ("The bearded man I named Ahmed; this boy, All. The scarred man has no name"), or of Jews ("I can't make head nor tail out of it."). Indeed, it is apparent that his strength lies in an exciting premise, not in an in-depth knowledge of the political circumstances of the Middle East conflict.

Surprisingly, a lengthy digression in the form of a flashback to the World War II action in which the General lost his eyes, proves to be one of the novel's most gripping sections. □

IN MY HOMETOWN of Gary, Indiana, there used to be pizza wars in which competitors bombed each other's pizza parlours. This current pasta war in Israel is merely bombarding the airwaves with the musical jingles of the rivals — veteran Osem and newcomer Froumine.

The pasta field had been virtually an Osem monopoly for nearly four decades until Froumine entered the market in a big way this spring. Osem charges that Froumine did it mainly out of revenge for Osem's own successful inroads in recent years into the cookies jar, long a Froumine stronghold. Froumine's decision to go pasta was "more emotional than rational," claims Osem marketing director Raphael Wilmerdorf.

Froumine's general manager Ben-Zion Ben-Haim has a totally different explanation. He says Froumine got into pasta because it is a natural direction for expansion for a firm already into cookies and other flour-based products, and that there is ample room in Israel for two or more major pasta-makers.

ISRAEL'S PRESENT per capita pasta consumption is one of the lowest in the world. Osem estimates it at three kilos per capita a year. This compares with a whopping 30 kilos per Italian, 10 per Frenchman, about seven for each German and American and four kilos per capita even in the Far East, where noodles are almost as popular as rice.

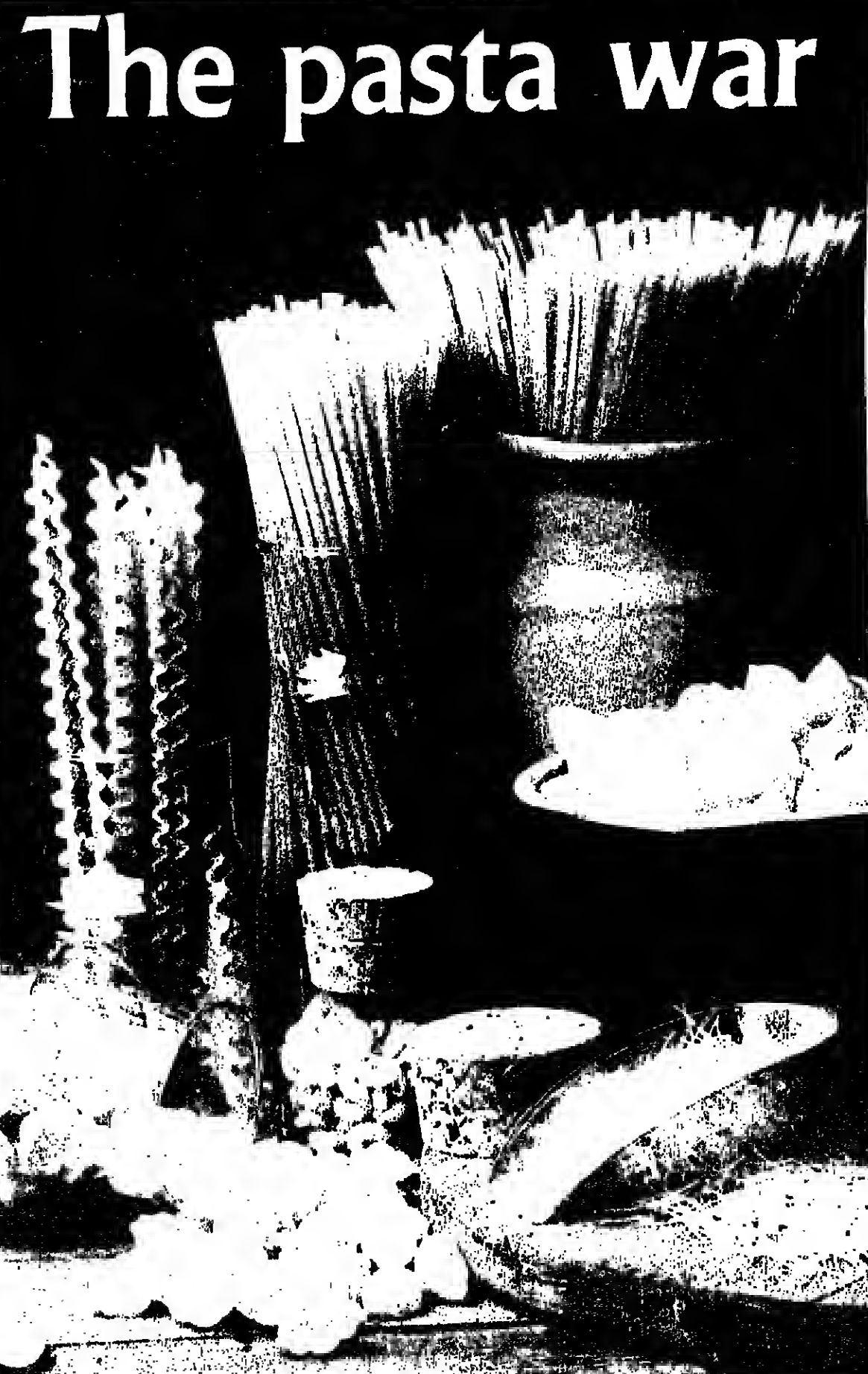
Froumine points out that not only is there obviously room for a dramatic increase in consumption but that there is likely to be a world rise as meat and poultry prices soar even higher. Ben-Haim sees a rich export potential for Israeli-made pasta, including "convoys of trucks carrying Israeli pasta to Egypt." Froumine already has some export orders — from the U.S., Canada, Australia, France and England for its "Durum Semolina No. 1."

Osem is not so optimistic either about expanding the Israeli market, or about the export potential.

Osem disagrees with the Froumine contention that only semolina-type durum is exportable, for without producing semolina it does some export. But it argues that it is almost impossible to compete in price with Italian manufacturers, since they receive hefty government subsidies for durum wheat flour. In Israel, only the soft-type flour used in bread and cheaper pasta is subsidized.

THE PUBLIC here is thoroughly confused by the terminology used by the rival pasta companies. Both firms make a full range of pasta products out of three different formulae, at three price scales. And all this when the average Israeli has trouble differentiating between spaghetti and macaroni!

For a long time, Osem — and five smaller companies which make mainly noodles — used regular government-imported and subsidized soft white flour for making pasta. This makes an acceptable pasta, but you have to time the cooking very carefully or it becomes sticky and soft, and we got into the habit of rinsing all pasta under cold water. Proper durum wheat pasta does not require rinsing, though, curiously, our manufacturers still print the words "rinse with cold water" on all types of pasta packages. Both major manufacturers



What is the connection between kashrut and semolina? Because semolina is coarser than fine flour, it must be sifted through larger-holed sieves, and there is more danger of insects passing through. Osem's supervising rabbis — Rabbi Yitzhak Meir Harlap for the Yotvata factory and Rabbi Ya'akov Landi for the Bnei Brak plant — are very strict on this point, says Wilmerdorf and have not authorized semolina though his use of the phrase "so far" indicates that there may be a change of policy in the future.

So how does Froumine do it? Its packages all carry the inscription: "kasher-parve, under the supervision of the Chief Rabbinate of Jerusalem and of Sderot" (where its new pasta factory is located). Ben-Haim says these respected rabbinical authorities were convinced that the plant's modern equipment for sifting semolina is adequate to ensure its purity from the ritual standpoint.

At the same time, Ben-Haim told me that Froumine has obtained a *hechsher* from the ultra-Orthodox *Eda Hachreddit* rabbinical authority, but this only for the pasta made without semolina. Its special stamp will appear on the green-and-silver labelled, medium priced packages sold in ultra-Orthodox neighbourhoods such as Bnei Brak and parts of Jerusalem.

At the moment, these green-and-silver labels are misleading, because they carry the word "semolina." The early batches did contain a small amount of semolina, Ben-Haim confirms, but says the recipe has been changed to durum flour only. The new labels will be ready soon.

IF THERE IS ladsed a pasta war for the favour of the public, one would expect some kind of price war between the two rivals. In fact, there is nothing of the sort. The prices of the parallel Froumine and Osem products are virtually identical to the last agora, almost as though they had been set by some invisible hand. At the time of the writing, both firms were about to raise their prices, by an identical 12.5 per cent. Before the rise, the top quality spaghetti packages of 250 grams of both brands cost IL7.80, the larger 350-gram middle-quality spaghetti sold for IL6.75 whether Osem or Froumine, and so forth.

I asked Ben-Zion Ben-Haim to explain this. He replied that Froumine had been in a dilemma. Its top line, made from durum semolina, should really cost more than Osem's top, which is durum but not semolina, but the firm was afraid the public would not be drawn to a higher-priced product, so the firm merely matched Osem's prices. But in fact, he claims the customer is getting more value for her money out of Froumine. In the middle range, Froumine uses durum, while Osem's middle-range line does not. This, of course, is based on the assumption that the customer really finds durum semolina superior — something of which I am not yet convinced.

In setting prices, both Osem and Froumine are required to get the approval of the government's price control committee for any pasta products made from ordinary soft white flour, which is subsidized. This means that the cheapest line of both companies is under direct price-control. In addition, because Osem is a monopoly, by virtue of controlling more than 50 per cent of the pasta market, it must give prior notice

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(Continued overleaf)

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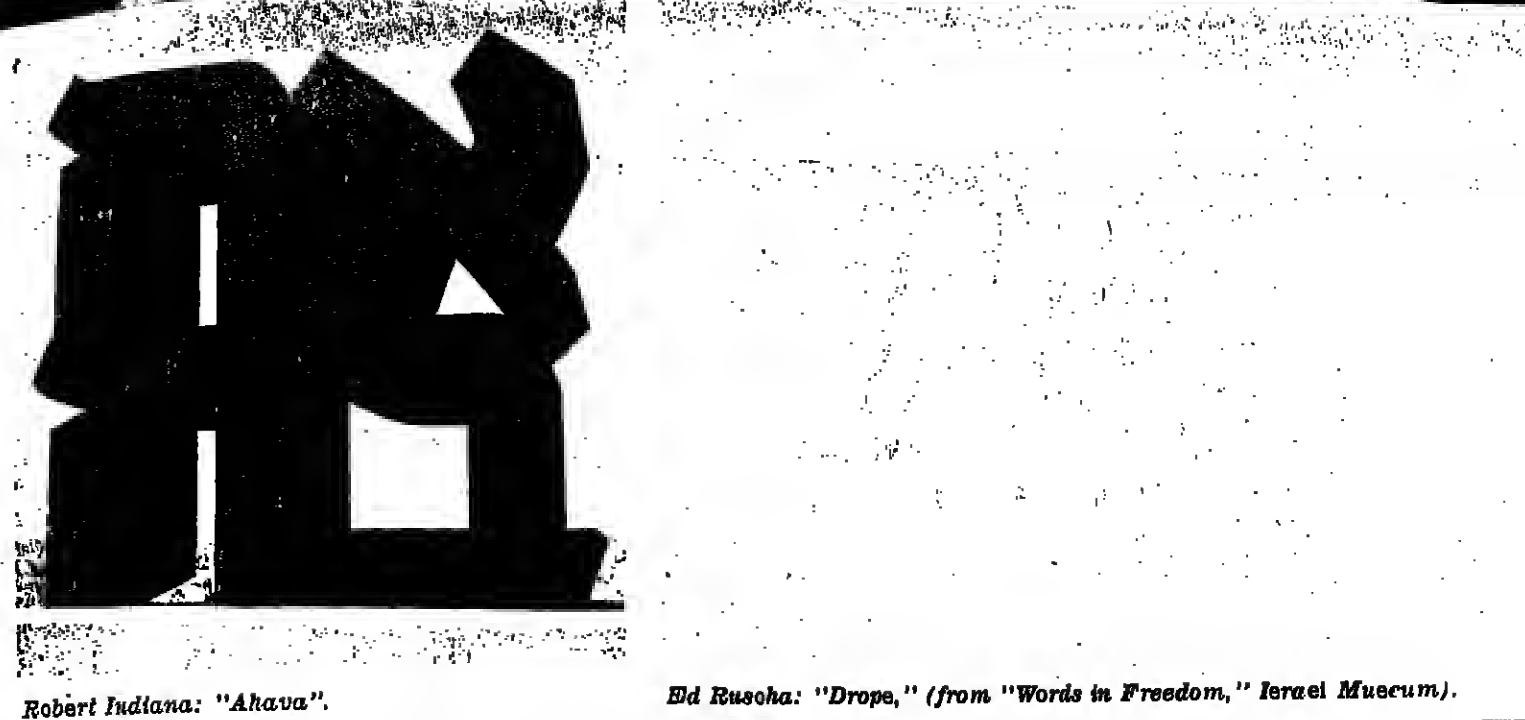
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(Continued from page 27)

against 18 grams in meat (type unspecified). The figures in the Britannica would give pasta only about 11 grams protein per 100 (or 12 for wholewheat flour pasta), that is not the whole picture. There are eight essential amino acids in protein, and protein from vegetable sources, with the exception of soybeans, normally does not provide sufficient essential amino acids, and is especially lacking in lysine. Only about half the protein in the diet should come from vegetable sources, the Britannica advises.

Most households, of course, are not likely to make pasta the basis of the main dinner in place of meat, poultry or fish. Haim Shapiro reminds me that in Italy, pasta is customarily served as a separate course before the meat course. Osem's spokesmen tend to promote pasta as a side-dish to meat, in place of rice or potatoes.

In my own household experience, our biggest use of pasta is at the light evening meal, when a plate of spaghetti or macaroni with a tomato or cheese sauce makes a change from the usual sandwich. As a quickie supper for last-minute guests, I find nothing easier than spaghetti with a tomato sauce, for which I always have the necessary ingredients on hand (oil, garlic, fresh tomatoes and/or tomato puree, with oregano and basil as spices, and any kind of grated cheese for topping).



Robert Indiana: "Ahava". Ed Ruscha: "Drops," (from "Words in Freedom," Israel Museum).

Garbuz

Gil Goldfine

WITH each new exhibit YAIR GARBUZ'S work becomes more enjoyable, more spectacular and less enjoyable. He has drifted far from his uncomplicated, unadorned, artistic and cinematic-oriented canvases of five years ago; they were recycled into intimate reflections described with words, magazine reproductions and objects found. In recent years, large mixed-media panels of photographic parallel written proclamations became the vehicle of his creativity.

His current show, "If Not the Giant — at least in His Garden," is a topography installation based on an Oscar Wilde short story, the major character of which is always looking at the world from above and seeing the aberrations clearly; and has been transformed by Garbuz into an academic, art historical treatise describing the methods used to render objects in space.

Although Garbuz resorts to using all the main techniques there is no direct painting, drawing, sculpture, assemblage etc., for the entire gallery (two rooms) full is the "art of performance." Cutouts, photomontage, scattered and still life set-ups engulf the spectator. In creating a "lotus" experience Garbuz has felt the influence of Duchampian thinking, producing something that suggests end does not state. Objects end things are expanded upon through philosophical concepts and round-about deductions.

Garbuz has however, lost all the intuitiveness that made his paintings and assemblage interesting and vital. He has become overly deliberate. Heaviness has replaced fantasy.

"If not the Giant" is an inner-directed and ego-centred that the viewer finds it an exhaustingly lonely experience. There is little to appreciate except the overpowering physical presence of the objects. One is quickly frustrated at not being able to decipher or grasp Garbuz's intentions. Even after chatting briefly with him at the gallery I felt unsure about the "why's" and "how's" of the exhibit's inner core. (Kikbutz Painting and Sculpture, 25 Dov Hoz, Tel Aviv). Till June 4.

TOVA BERLINSKY paints sensitive abstracts armed with a psychological commitment rooted in the village where she was born (known to the world as Aushwitz). Berlinsky consciously connects colour and shape to sibilant landscapes or intimate environments: a window, a path, a wall or garden path. The subdued surfaces overlaid with three and four layers of paint, are flat and architectural yet human and vegetative.

Above all, Berlinsky is a fine colourist. She favours greyed tones and dull umbrae to the brash purity of American abstract-expressionist hues. The serenity of her palette, however, is alleviated by passages of cobalt blue, yellow and burnt orange, beautifully balanced and carved into simplified rectangular slabs, lines and columns. Berlinsky's compositions are compact and tightly knit; she builds up pleasant tensions between the colour fields and agitated scribbles. An accomplished abstractionist; and these canvases are perfect examples of her talents. (Mabat Gallery, 21 Gordon, Tel Aviv).

DEVIS GREBU is a painter of symbolic watercolours. Lightly brushed transparent surfaces and delicate contours drawing contrast the underlying seriousness of mystical and sadistic themes. His subjects, called upon to paraphrase the orras absurdities built into society and the individual's behaviour patterns, contain elements of reality but are honed to a sardonic edge by the idealised cartoon form, a mixture of Folon and Bishoff. (Crebu)

(continued on next page)

Notice to Immigrants — Taxi Drivers

Immigrants who comply with the following conditions may submit an application to receive a taxi licence (right to operate a public taxi):

1. Less than 5 years since they immigrated
2. Were taxi drivers for at least five years in the country from which they emigrated to Israel
3. Hold Israeli taxi driver's licence

Application forms are available from the offices of the Ministry of Immigrant Absorption listed below:

1. TEL AVIV, 0 Rehov Eshkol Hamelke (Mrs. Rivka Godic) Tel. 03-247261, 03-225878
2. HAIFA, 208 Sderot Hamcginim (Mrs. Zvia Savir) Tel. 04-888311, 04-84024
3. JERUSALEM, 22 Rehov Bnai Bril (Mrs. Bitha Avremson) Tel. 02-42181, 02-242741
4. BEERSHEVA, Binyan Henegav, Sderot Hanasi'im (Mr. Notkovich) Tel. 057-50672/e

The application takes the form of a sworn statement, and it must be signed in the presence of a lawyer, notary or court registrar.

After completion, the application form should be submitted to the Ministry of Immigrant Absorption, as indicated above, by June 26, 1979. An application submitted after this date cannot be considered.

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THREE IS another significant difference between Osem and Froumine price policies. Osem, by long tradition, has the right to set the final price-to-consumer of its products. A shop may sell only at the price on the Osem price list — with the single exception of the Defence establishment's Shkem stores, which give their usual 12.5 per cent discount. This policy was tested in the courts some 20 years ago when Super-Sol first opened and tried to undersell the official Osem prices. A judge ruled that it could not.

Osem's Wilmersdorf told me that his company prefers the "customer trust" that comes from having identical Osem prices at every store. Froumine's marketing agent on the other hand, only recommends retail prices and leaves it to the discretion of each store to set the exact price except in the case of the subsidized-flour pasta products, which have controlled maximum prices, but not minimum. Personally, I have my doubts if the Osem policy of exact price setting would stand up in court today, given the more liberal atmosphere in the economy and the existence of a serious competitor.

THE REASON Froumine could become such a serious contender so quickly is because it has the financial backing of the Histadrut's Koor complex. Froumine, a 55-year-old family firm, sold 80 per cent of its shares to Koor at the time it undertook the pasta project. The new factory in Sderot represents an investment of IL56m. The Ben-Haim family remains in charge of managing the Froumine operations — pasta, cookie and crackers, cakes, and the snack foods that will soon appear in the market — in the three factories at Sderot, Bnei Brak and Haifa. Another Koor affiliate, Blueband-Teima, is responsible for the marketing and distribution of the new Froumine pasta.

BEN-HAIM has conducted a personal experiment over the past three months: he has eaten some form of pasta with a vegetarian sauce for his main dinner, and has foregone meat and poultry entirely. He wanted to see how it would affect his weight. In view of the popular notion that pasta is fattening, and whether he would like it.

He reported to a press luncheon and said that he has neither gained weight nor lost, and that he feels very well and has ceased suffering from heartburn. Nor has he tired of pasta.

"There are countless variations of sauces and methods of preparation, even without meat," he said at the luncheon. "We tried quite a few, ranging from a Waldorf salad with elbow macaroni to a decorative and tasty jelly dessert with fruit and seashell macaroni. In it, not to mention the conventional spaghetti-and-meatballs and the noodle kugel."

Froumine contends that besides being nutritious and non-fattening, pasta is inexpensive. A kilo at the new June prices ranges from IL24, to IL28., and 100 grams of dry pasta makes a generous portion, with a calorie count of about 350.

Most people would not think of comparing pasta with meat for nutritional value. Ben-Haim claims that 100 grams of pasta contains 18 grams of protein, as

Too much of a good thing

Meir Ronnen

ROBERT INDIANA'S sculptures "Ahava," a metamorphosis of his famous "Love" and recently installed in the Israel Museum's sculpture garden, is four-metre high proof that it is entirely possible to have too much of a good thing.

Indiana, a leading American pop artist, has loved his "Love" to death over the last decade and more: it has been transected, from two to three dimensions, from paint to screenprint, from language to language, from poster to dustjacket. With the serendipity of success, it also flourished in perfect symbiosis with the anti-Vietnam or *de coeur*: make love, not war. The Indiana "Love" sculptures are not really sculptures at all; they don't deal with, solve or exemplify any sort of sculptural problem. All they do is serve as monuments to a whopping commercial success (though some of it was not Indiana's. "Love" was not copyright and was printed by various publishers who are now being sued by the artist).

"Ahava" is particularly unsuccessful because it lacks the legibility of "Love": the Aleph and the Bet are joined vertically, as are the two Hehs, a conceptual error. The work, donated by Raymond and Beverly Sackler, is made of corten steel, which rusts to a certain stage before self-arresting further deterioration. Corten rust is a handsome colour, but not very suited to "Ahava"; it is certainly far removed from the bright, loving complementary reds and greens of the original "Love."

Apert from the obvious and unsurpassed example of the union of art and writing in Far East calligraphy, the artist's combination of typography with illumination or using it as an art form goes well back beyond the Middle Ages; it appears in Christian, Jewish and Moslem religious manuscripts (there is a beautiful 18th century Koren page from Keresh on show here) but there were many secular examples as well. Perhaps the modern convention of combining visual and verbal image began with BISHA (well before the example of Mallarme and Apollinaire cited in the Museum's introduction).

The approaches in this show are marvelously varied: some are inspired by literature, others by the proportions of the letter itself, while others play with meanings and metaphors. Joshua Neustein cleverly thinks about the process he uses to combine word and brush stroke, while Belgium's Marcel Broodthaers mocks meaning of titles in his "Museum." Chomche uses calligraphy as a texture and abstract design, while Ed Ruscha illustrates the nature of the word he chooses. Shainberg creates unreadable but contrastingly real penmanship. Hartung takes the calligraphic stroke into abstract expressionism. Artists like Cottingham, Warhol, Reuschenberg, and Liechtenstein lift motifs from the typography of our environment: neon signs, labels, newspapers, cartoons.

Good quality pasta is very tasty simply with a sprinkling of oil (preferably olive) and some salt and freshly-ground pepper. Served with a fresh salad, it makes a light meal. Sardines, anchovies, olives, tuna fish, mushrooms and cream, butter and garlic, and grated cheese are each simple and tasty toppings for pasta when you don't feel like cooking. The macaroni-and-cheese casserole, the Hungarian eat noodles with poppy seed and sugar. Children and the elderly may like noodles with sugar and milk for breakfast in place of porridge. The possibilities are almost limitless.

Everyone has some recipes for pasta, and Froumine will be publishing more and more in its forthcoming advertisements. Osem has published several booklets of recipes, all in Hebrew. These can be had by mailing five empty Osem wrappers to Osem project Sak Na'ul, Tel Aviv, and requesting recipe booklet No. 1, 2 or 3. Nos. 3 and 4 have omelette and hors d'oeuvres. (Five wrappers are needed per booklet.)

The Israeli consumer is certain to benefit from having two rather than one major local manufacturer of pasta. If the difference is not to be felt in a battle of pasta prices, at least there is a broader range of products to choose from and a virtual certainty that the competition will encourage the maintenance of quality.

Martha Meisels

There are many others, from Picasso to Motherwell. Only the Anuszkiewicz has been dragged in by the shorter hairs: it has nothing to do with performance. Cutouts, photomontage, with typography, despite the addition of scattered and still life set-ups engulf the spectator. In creating a "lotus" experience Garbuz has felt the influence of Duchampian thinking, producing something that suggests end does not state. Objects end things are expanded upon through philosophical concepts and round-about deductions.

Garbuz has however, lost all the intuitiveness that made his paintings and assemblage interesting and vital. He has become overly deliberate. Heaviness has replaced fantasy.

"If not the Giant" is an inner-directed and ego-centred that the viewer finds it an exhaustingly lonely experience. There is little to appreciate except the overpowering physical presence of the objects. One is quickly frustrated at not being able to decipher or grasp Garbuz's intentions. Even after chatting briefly with him at the gallery I felt unsure about the "why's" and "how's" of the exhibit's inner core. (Kikbutz Painting and Sculpture, 25 Dov Hoz, Tel Aviv). Till June 4.

TOVA BERLINSKY paints sensitive abstracts armed with a psychological commitment rooted in the village where she was born (known to the world as Aushwitz). Berlinsky consciously connects colour and shape to sibilant landscapes or intimate environments: a window, a path, a wall or garden path. The subdued surfaces overlaid with three and four layers of paint, are flat and architectural yet human and vegetative.

Above all, Berlinsky is a fine colourist. She favours greyed tones and dull umbrae to the brash purity of American abstract-expressionist hues. The serenity of her palette, however, is alleviated by passages of cobalt blue, yellow and burnt orange, beautifully balanced and carved into simplified rectangular slabs, lines and columns. Berlinsky's compositions are compact and tightly knit; she builds up pleasant tensions between the colour fields and agitated scribbles. An accomplished abstractionist; and these canvases are perfect examples of her talents. (Mabat Gallery, 21 Gordon, Tel Aviv).

DEVIS GREBU is a painter of symbolic watercolours. Lightly brushed transparent surfaces and delicate contours drawing contrast the underlying seriousness of mystical and sadistic themes. His subjects, called upon to paraphrase the orras absurdities built into society and the individual's behaviour patterns, contain elements of reality but are honed to a sardonic edge by the idealised cartoon form, a mixture of Folon and Bishoff. (Crebu)

(continued on next page)

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The Cameri Theatre
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June 5, 11

WHAT ARE WE GOING TO DO ABOUT JENNIFER?
June 5, 4

RUBBER MERCHANTS — Tsveta
June 5, 7

PAULA — Tsveta
June 4, 13

Books: DEATH OF A SALESMAN

Habima
THE DYBBUK
Promoters — June 2
Tickets for June 2 sold out
June 4, 6

LIKE A LONE BIRD ON THE ROOF
June 5, 5

Promoters at Eliazof
SITUATIONS
June 2, 3

Beer-Sheva Municipal Theatre
THE SWITCHED BROTHERS
— for children
June 5, 6:00 p.m.

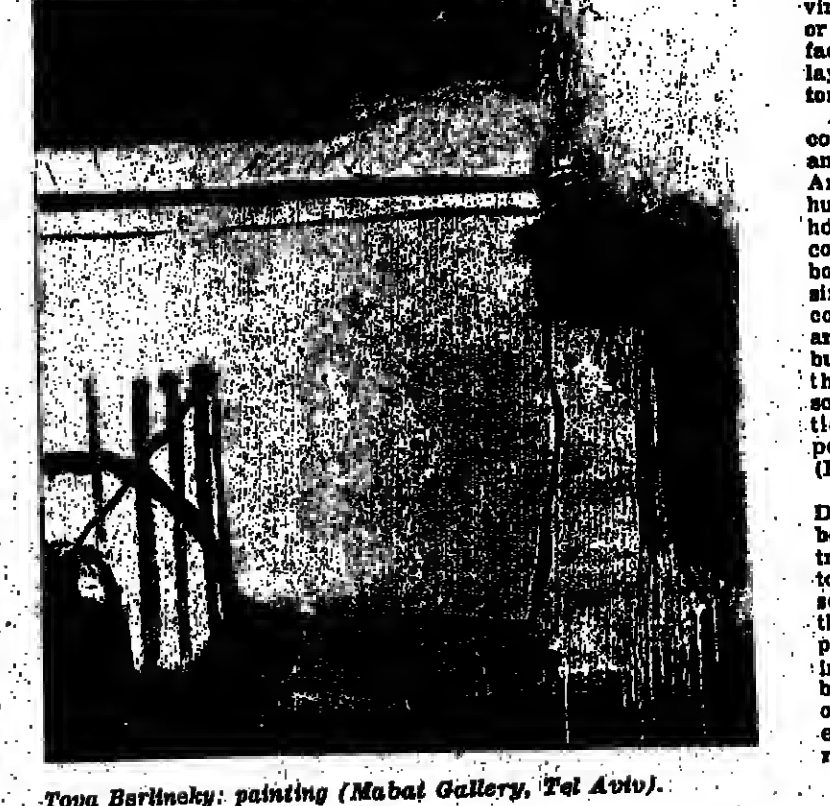
THE SUBJECT WAS ROSES
June 5

HELP
June 4, series 13 June 5, series 18

HAROLD AND MAUD
June 9 — Beit Arafarim, Tel Aviv



Pina Reggiani: painting (Jerusalem Theatre).



Tova Berlinsky: painting (Mabat Gallery, Tel Aviv).

הכזא מן האל



Nahum Gutman: "The Socialist," bronze (Ugart Gallery, Tel Aviv).

Tel Aviv art shows

(continued from previous page)
can make one smile and chuckle until one realizes he is laughing at himself. (Sara Klahon Gallery, 31 Prug, Tel Aviv).

HENRY SHLESNYAK has again "papered" the gallery with his large, near blank, understatements. They are graphic paintings that contain one glued photo-copy, etched decorative edging and letter forms, dollhouse smudges and rarefied strokes of diluted tints. The aesthetic power that could be mustered when an artist believes that "less is more" does not pulse in Shlesnyak's work. The frames lie flat and inactive; and the photographic associations, if any, slide over the most fertile imagination. (Isart Gallery, 18 Gordon, Tel Aviv).

NAHUM GUTMAN'S cast of characters from his paintings of "Little Tel Aviv" have been isolated and frozen into animated bronze sculptures. Like his paintings, they are imbued with the charm, simplicity and naïveté of the Eretz Yisrael period. Gestures and expressions form idealized portraits and typical "down home" situations.

The pieces are moulded from slabs and chunks and are anatomically planned rather than sculpturally hewn. Voids, hollows and planes interest to heighten the story line and often end up like cookie tarts. The entire community (Watermelon Vendor, Socialist, Arab, Effendi, Quarrelling Neighbours) was originally conceived in terracotta and somewhat the warmth of the clay colour and surface increased the atmosphere of the art. The bronzes seem overly mechanical and cold, despite their warm brown patina. (Ugart Gallery, 29 Gordon, Tel Aviv).

In Haifa

PINHAS TRINOVITZ does graphic drawings that are vigorous but, except where they are undoubtedly landscapes (21), shy little. His stonings are more finished, although greater clarity is again needed in determining the nature of his conceptions. Still, there are successful prints, among them two landscapes, 10 for its strong rendering of a building and 12 as an open field. ("Graphic 8" Gallery, Haifa).

STEFFI ZOHAR shows etchings, collages and pastels in a show quite competent for both colour and form. The figuratives are capably executed. The abstract collages, on the other hand, require more style. Of the etchings, one would select 50, a landscape, and 54, strange beings in a landscape; of the pastels (are they mixed with another medium); two polished items, 50, a plant in brown and, for strong composition, 49 with two horizontal dead branches posed like insects. ("Naamat," Mt. Carmel, Haifa).

B. HARRIS



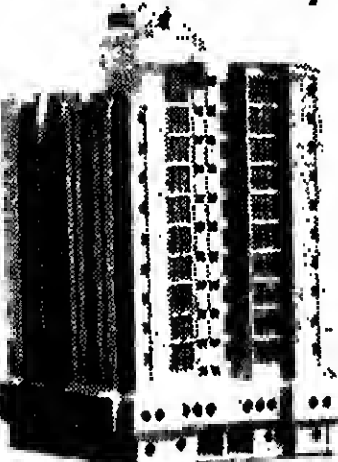
The Thinker—Auguste Rodin (1840-1917)

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Fri., Sat. closed

Children under 6 years old are not admitted
Organized tours must be pre-arranged (Tel. 66-22315)

Temporary Exhibitions Gallery:
"Imago Before My Eyes"
a photographic display of Jewish life in Poland 1840-1939

In conjunction with the exhibition:
A slide-show, by the well-known photographer Roman Vishniak, "The Life that Disappeared" (Jewish life in Poland 1840-1939) will be shown daily in the Auditorium.

Hours of presentation will be posted daily in the main lobby. The slide-show is narrated in English.

A Special Exhibition:
"Jews in Egypt - Spring '79" Photographs by Micha Bar-Am.

Events: "Luchina Movie"
"The Great Dictator" (1940), with Charlie Chaplin,
will be shown in the framework of the lecture series in English

on: "The Portrayal of the Jew in the American Movie"
by: Ms. Patricia Bracha, Auditorium: Sunday, June 3 at 1.30 p.m.

Beth Hatefutsoth is located on the Tel Aviv University Campus (Gate 2)
Klausner Street, Ramat Aviv. Buses: 14, 24, 35, 37, 45, 74, 79, 97

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At the Jerusalem Theatre
Tuesday, June 5, 1979 (Series III)
Wednesday, June 6, 1979 (Series IV)
Thursday, June 7, 1979 (Series V)
8.30 p.m.
Symphony Concert No. 10

Conductor: Gary Bertini
Soloist: IDA HANDEL (violin)
Programme:
Orged: "Hallel" (premiere performance)
Beethoven: Violin Concerto
Dvorak: Symphony No. 9 ("From the New World")

At 7.30 p.m. in the foyer, "Concert Preview" Dr. Eli Shifler will discuss the evening's programme.
Entrance for ticket holders only.

Tickets available at Jerusalem Theatre's Box office (Tel. 667187) between 4 p.m. and 8.00 p.m., and at Cahans and Cartis On agencies.

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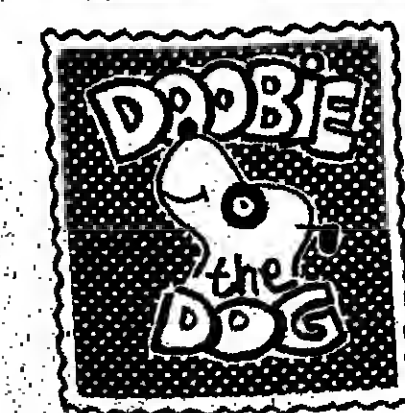
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